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THE UNIVERSITY OF ALBERTA

CONCERTO FOR GUITAR
AND CHAMBER ORCHESTRA

by



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A THESIS

SUBMITTED TO THE FACULTY OF GRADUATE STUDIES AND RESEARCH
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ABSTRACT

The Concerto for Guitar and Chamber Orchestra is a three movement work with a total duration of 17-20 minutes. The first movement is marked with vigour (♩ = c.200) and it is in sonata allegro form containing a cadenza for guitar.

The second movement, marked pastoral, very slow and very peaceful, is in ternary form. This music characterizes a country setting and what often occurs to such scenery through the efforts of a construction crew. An appropriate title for the slow movement could be "Pictures at an excavation."

The third and final movement marked Allegro Moderato (♩ = c.130) is a classical Rondo. The principal theme of this movement is influenced by variation technique for the soloist.

Although the forms are of a classical nature the use of harmony is not. The important tonal centers are those associated with the open strings of the guitar.

Important objectives have been to establish a good balance between the guitar and orchestra and to write characteristically for this instrument in a contemporary style.

A structural analysis is included.

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ANALYSIS

STRUCTURAL ANALYSIS OF THE

CONCERTO FOR GUITAR

AND CHAMBER ORCHESTRA

Instrumentation

1 flute
1 oboe
1 clarinet in Bb (doubling bass clarinet)
1 bassoon
1 horn in F
1 trumpet in Bb
1 trombone
percussion -- 2 players
timpani (3 or 4 drums)
snare drum, marimba, wood block, chimes,
triangle, maracas..
1 guitar
violins
violas
cellos
basses

Summary of movements:

- I with vigour (♩ = c.200) in Sonata Allegro form.
II pastoral, very slow and very peaceful is in
ternary form.
III Allegro Moderato (♩ = c.130) is in Rondo form.

First Movement "With Vigour"

The first movement is in sonata allegro form. The outline is as follows:

Introduction	timpani opening	bars 1-3
	percussive effects from	
	guitar	4-13
	chromatic harmonies	15-18
Exposition	introduction to	
	theme I	21-27
	theme I	28-33
	restatement	34-39
	transitional material	40-47
	based on Introduction	40
	varied restatement of	41-47
	theme I	41-49
	transitional material	50-77
	theme II	78-97
	transitional material	98-101
Development	restatement of theme II	102-126
	both themes including	127-237
	transitional material are employed during this section	

Recapitulation	[	themes I and II employed	bars 238-245
		simultaneously	
		transitional material	246-264
Coda	[	conclusion based on	265-end
		chromatic harmonies from	
		transitional material and	
		most significant tonal centers	

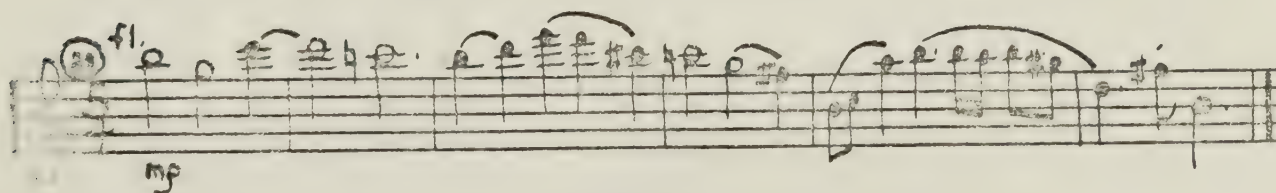
Introduction bars 1-20

The introduction is primarily concerned with chromatic harmonies and percussive effects. Portions of this material are later used to connect important thematic ideas and referred to as transitional material or bridge material.

Exposition 21-126

The exposition begins with a brief introduction by the guitar (21-27) to the statement of theme I by the flute.

Example 1.



The soloist then restates theme I in fourths (34-39). The change of the meter includes chromaticism from the opening introduction (40) and once again the guitar accompanies a statement of the theme. This time the theme is varied by the woodwinds (41-49).

The following measures (50-77) function as transitional material based on development of the introduction. The soloist is featured between measures 54-59 with important harmonic materials. The brass in bars 66 and 71 increase the intensity by playing clusters which recur in later bridge passages.

Example 2.



The bridge leads to a statement of theme II from the guitar. This theme involves two similar phrases connected by an interlude (78-97).

Example 3(a)

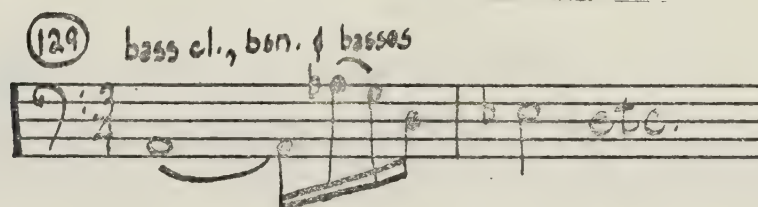
Example 3(a) is a musical score for guitar, labeled "1st phrase" and "70 guitar". It consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#). It begins with a treble clef and a key signature of one sharp. The melody starts on a whole note F#4, followed by eighth notes G#4, A4, B4, C5, D5, E5, F#5, G#5, A5, B5, C6, D6, E6, F#6, G#6, A6, B6, C7, D7, E7, F#7, G#7, A7, B7, C8, D8, E8, F#8, G#8, A8, B8, C9, D9, E9, F#9, G#9, A9, B9, C10, D10, E10, F#10, G#10, A10, B10, C11, D11, E11, F#11, G#11, A11, B11, C12, D12, E12, F#12, G#12, A12, B12, C13, D13, E13, F#13, G#13, A13, B13, C14, D14, E14, F#14, G#14, A14, B14, C15, D15, E15, F#15, G#15, A15, B15, C16, D16, E16, F#16, G#16, A16, B16, C17, D17, E17, F#17, G#17, A17, B17, C18, D18, E18, F#18, G#18, A18, B18, C19, D19, E19, F#19, G#19, A19, B19, C20, D20, E20, F#20, G#20, A20, B20, C21, D21, E21, F#21, G#21, A21, B21, C22, D22, E22, F#22, G#22, A22, B22, C23, D23, E23, F#23, G#23, A23, B23, C24, D24, E24, F#24, G#24, A24, B24, C25, D25, E25, F#25, G#25, A25, B25, C26, D26, E26, F#26, G#26, A26, B26, C27, D27, E27, F#27, G#27, A27, B27, C28, D28, E28, F#28, G#28, A28, B28, C29, D29, E29, F#29, G#29, A29, B29, C30, D30, E30, F#30, G#30, A30, 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F#314, G#314, A314, B314, C315, D315, E315, F#315, G#315, A315, B315, C316, D316, E316, F#316, G#316, A316, B316, C317, D317, E317, F#317, G#317, A317, B317, C318, D318, E318, F#318, G#318, A318, B318, C319, D319, E319, F#319, G#319, A319, B319, C320, D320, E320, F#320, G#320, A320, B320, C321, D321, E321, F#321, G#321, A321, B321, C322, D322, E322, F#322, G#322, A322, B322, C323, D323, E323, F#323, G#323, A323, B323, C324, D324, E324, F#324, G#324, A324, B324, C325, D325, E325, F#325, G#325, A325, B325, C326, D326, E326, F#326, G#326, A326, B326, C327, D327, E327, F#327, G#327, A327, B327, C328, D328, E328, F#328, G#328, A328, B328, C329, D329, E329, F#329, G#329, A329, B329, C330, D330, E330, F#330, G#330, A330, B330, C331, D331, E331, F#331, G#331, A331, B331, C332, D332, E332, F#332, G#332, A332, B332, C333, D333, E333, F#333, G#333, A333, B333, C334, D334, E334, F#334, G#334, A334, B334, C335, D335, E335, F#335, G#335, A335, B335, C336, D336, E336, F#336, G#336, A336, B336, C337, D337, E337, F#337, G#337, A337, B337, C338, D338, E338, F#338, G#338, A338, B338, C339, D339, E339, F#339, G#339, A339, B339, C340, D340, E340, F#340, G#340, A340, B340, C341, D341, E341, F#341, G#341, A341, B341, C342, D342, E342, F#342, G#342, A342, B342, C343, D343, E343, F#343, G#343, A343, B343, C344, D344, E344, F#344, G#344, A344, B344, C345, D345, E345, F#345, G#345, A345, B345, C346, D346, E346, F#346, G#346, A346, B346, C347, D347, E347, F#347, G#347, A347, B347, C348, D348, E348, F#348, G#348, A348, B348, C349, D349, E349, F#349, G#349, A349, B349, C350, D350, E350, F#350, G#350, A350, B350, C351, D351, E351, F#351, G#351, A351, B351, C352, D352, E352, F#352, G#352, A352, B352, C353, D353, E353, F#353, G#353, A3

(108-114). Measure 117 is a brief bridge to an altered statement of theme II from the oboe followed by an extension of the second phrase by the soloist resulting in a brief cadenza (122-126). The resolution of this solo segment is to harmony built on A and concludes the exposition.

Development 127-237

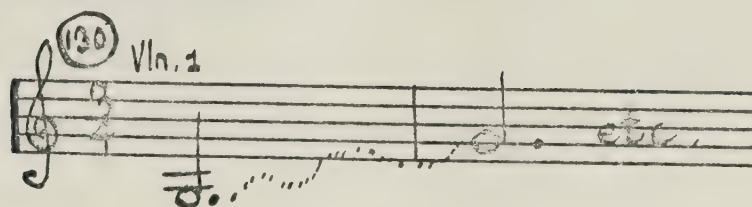
This section begins in a new tempo marked Andante ♩ = c.80. Initial thematic development begins with a rescored statement of theme II. The bass clarinet replaces the Bb clarinet to enhance the low register instruments.

Example 4



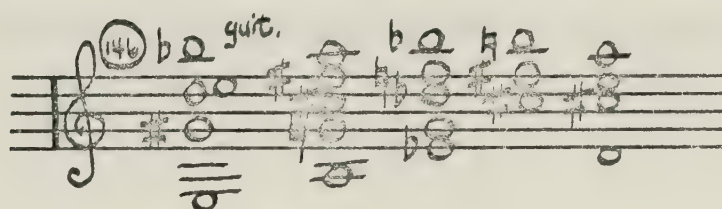
The accompaniment between measures 130-133 and 135-137 from the strings will result in a combination of specific harmonies where pitches and undefined noise occur.

Example 5



materials, this time advancing towards a tonality built on D. The following example illustrates the soloist's harmony as vertical structures.

Example 7



In measure 159 the guitar rhythm becomes slower in contrast to the activity of the preceding bridge material.

Example 8



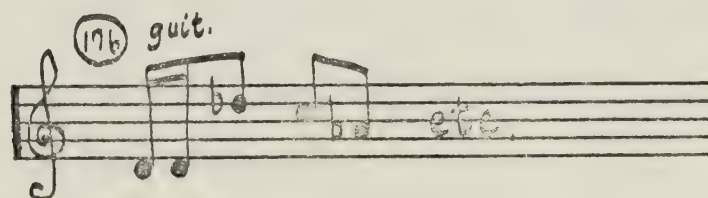
The soloist then states a variation of theme I accompanied by strings playing a similar effect heard at the beginning of the development section. Muted brass help to state the harmony (162-170). The varied statements of themes I and II leads to a climax (172) which in turn leads to a guitar cadenza. The guitar harmonics (172-175) represents the same motive played by the timpani in bar 1.

Cadenza:

Although the cadenza is included as part of the development section it deserves separate consideration. The cadenza is in three distinct sections incorporating development of themes and previous material played by the soloist.

Section 1 (176-187) involves strong motivic development of theme II.

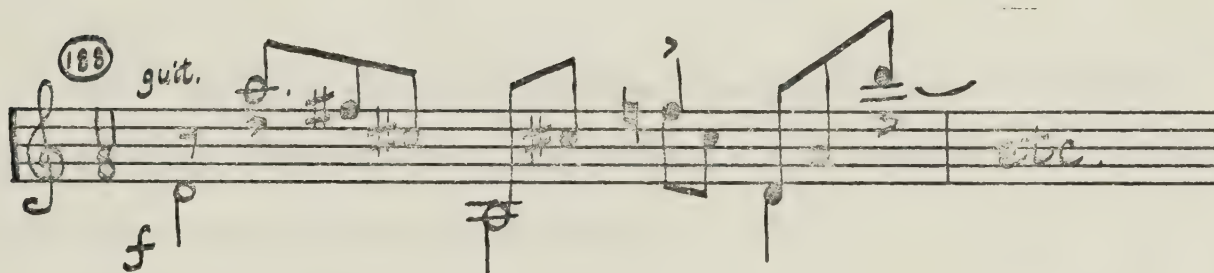
Example 9



This section also uses harmonic qualities from theme I by employing real notes and harmonics simultaneously (180-184). This technique is very quiet and harplike and the colour most effective when played solo. As the preceding bridge material established a tonality built around D, so this section of the cadenza ends. The chord is a D triad in 2nd inversion playable using open harmonics (187).

Section 2 (188-204) involves a harmonic representation of theme I. The melody notes are on top of the broken chords.

Example 10



The tempo of the $\frac{11}{8}$ is entirely up to the performer but once a decision is made must be adhered to for the sake of the marks of expression.

Section 3 returns to motivic development from theme I1 but this time substituting various scales for the harmony (205-227).

Development of previous bridge material (227-237) is

once again characterized by clusters in the brass. Similarly the guitar contributes to the rhythmic flow through previously used harmonic structures.

Example 11



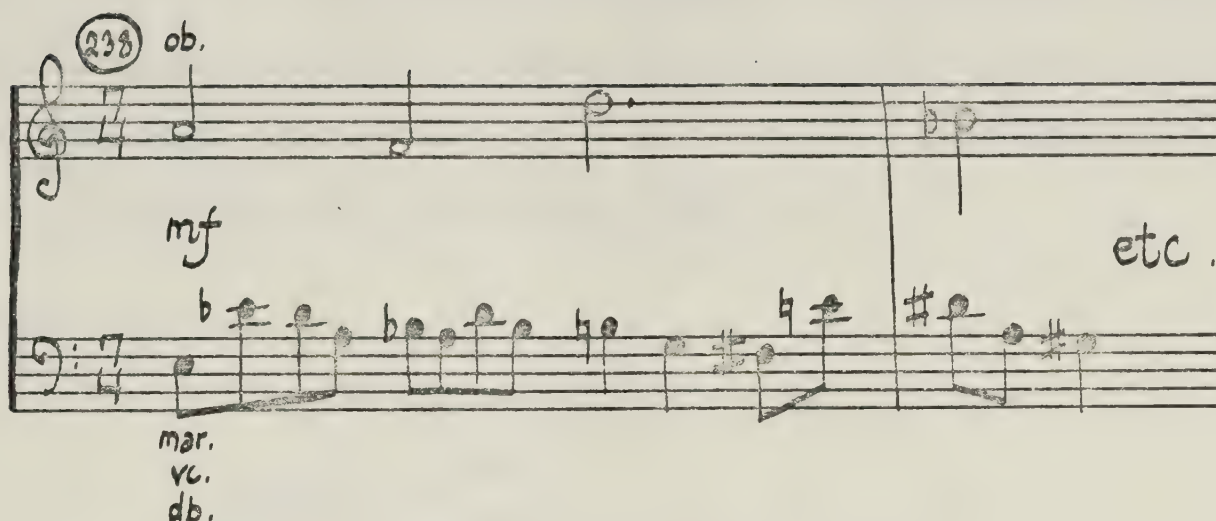
The soloist then concludes the development section by slowing down the falling line in the orchestra to introduce the recapitulation (237).

Recapitulation 238-264

Both themes I and II are restated simultaneously between measures 238 and 245.

Example 12

(on next page)



The line played by the flute and violins forms a third contrapuntal part (238-241).

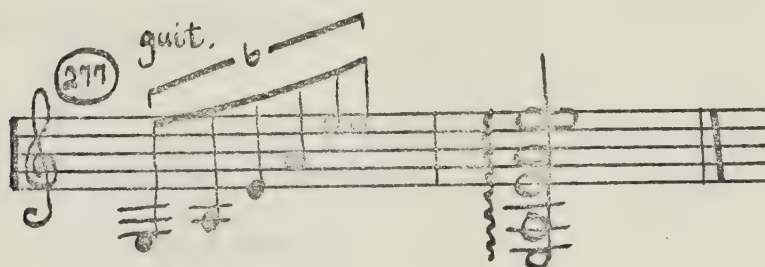
The decreasing number of quarter note values in the time signature and an accelerando (246-248) in combination with the guitar chords (249) prepare the recapitulation of transitional material from the exposition. The brass announce the bridge material with a cluster (252). The harmonic tension builds around E and the orchestra ascends dramatically to rest on an E dominant chord which remains until the beginning of the coda.

Coda 265-end.

The coda begins with another ascending line this time establishing A, the original tonality of the movement (267).

The soloist has forceful chords against the orchestra until restating the chromatic harmony from the introduction. (268-276) The suspended chord built on E (275 and 276) resolves to a chord containing just the notes E and A.

Example 13



The principal tonalities of the movement were E and A, although D played an important part around the cadenza. The final chord implies both E and A.

SECOND MOVEMENT

Pastoral, very slow and very peaceful

The second movement is in ternary form (ABA). The pastoral nature of the movement results in a programmatic setting. There are three distinct pictures represented, corresponding to the three sections of the structure. The outline is as follows:

A 1-87	[	secondary theme	bars	1-14
		nature sounds		2-46
		principal theme		22-34
		variation of secondary		
		theme		39-44
		varied restatement of		
		principal theme		45-73
		bridge to B		75-87
B 88-118	[	tension in harmony		88-90
		rhythmic figure in strings		90-101
		statement of principal theme		97-101
		semi-climax		104-105
		actual climax		108-111
		rhythmic figures continue		111-115
		bridge back to A		116-118

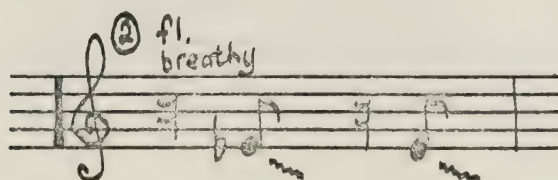
A
119-160

return of secondary theme	bars 119-124
funeral march	119-160
principal theme	128-144
restatement of final phrase	146-152
final motive	153-160

Section A bars 1-87

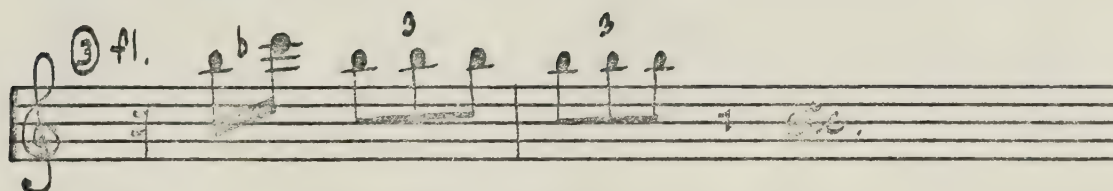
The scene of this opening section is a peaceful place in the country inhabited only by Nature. The time is dawn and the area begins to stir with activity as the inhabitants awaken. The opening theme from the guitar (1-14) is of secondary importance and sets the mood of the morning. The first signs of life begin with a low breathy sound from the flute.

Example 14.



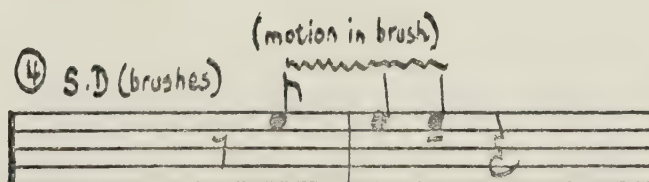
This instrument also represents the first bird to make a sound.

Example 15



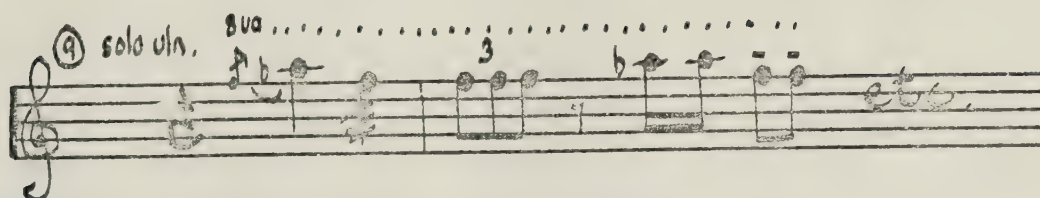
The bird call seems to arouse something in the bushes, represented here by the snare drum being scraped by a single brush.

Example 16



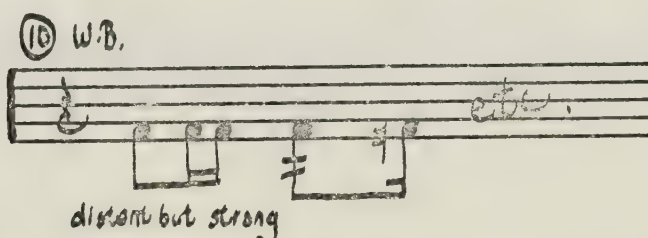
In measure 9 a second bird (solo violin) answers the first with a similar call but contrasting rhythm.

Example 17



A bar later (10) the wood block taps away as a woodpecker might on a distant tree.

Example 18



In measure 14 the muted trombone represents a larger animal who causes a frightened flurry of activity from the other creatures. The oboe contributes to the mood with a brief pastoral motive (17) and the clarinet adds another voice to the activity.

The scene is now awake and the principal theme begins with the anacrusis to measure 19 in the horn.

Example 19

Handwritten musical score for Example 19, consisting of four staves. The first staff is marked with a circled 18 and "hn.". The second staff contains complex rhythmic notation. The third staff is marked "mp". The fourth staff is marked "sfz" and contains a double bar line.

The solo maracas (36) cause another flurry of activity preceding a variation of the theme by clarinet and strings (39-44). This variation functions as a bridge to the forthcoming statement from the soloist.

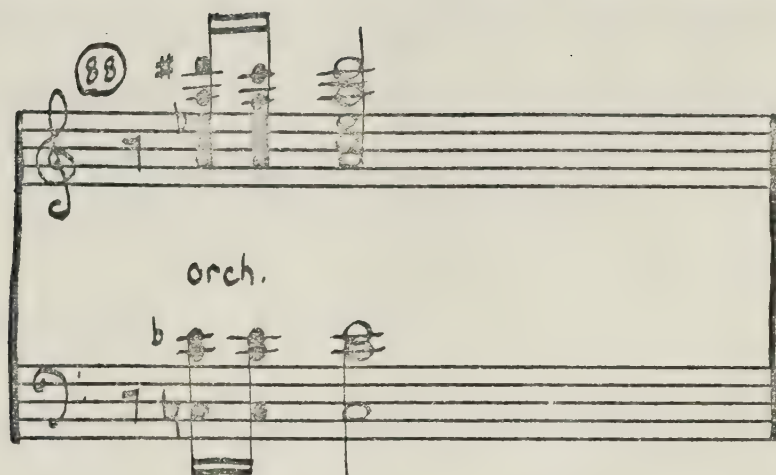
The guitar plays the theme using arpeggiated harmonies and tremolo (45-73), while the orchestra supplies melodic support throughout the second statement from the soloist (57-73).

The material which follows represents a bridge to Section B. Between measures 75-82 the principal theme is presented in the winds. The strings play harmonic glissandi to their highest pitches as the tempo accelerates (75-82). Immediately preceding Section B the chimes ring eight times, representing 8 o'clock.

Section B 88-118

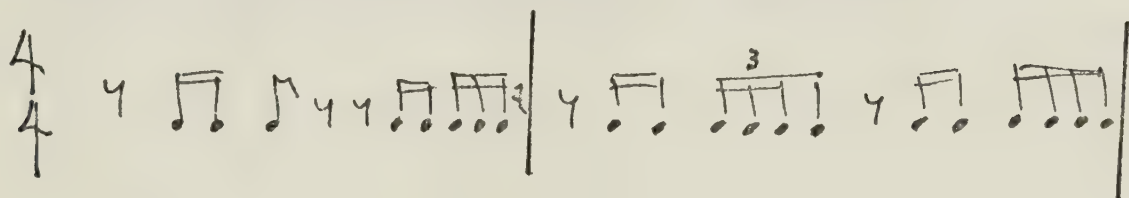
Section B represents what usually occurs to the innocent countryside under the influence of construction. One morning at approximately 8:00 a work crew of men and the occasional woman will arrive on the scene and begin to demolish it for the good of society, their arrival announced by a very tense chord from the orchestra.

Example 20



The strings begin a rhythmic figure which becomes an ostinato beginning in measure 93.

Example 21



The trumpet has the principal theme in the high register (97-101) over the ostinato.

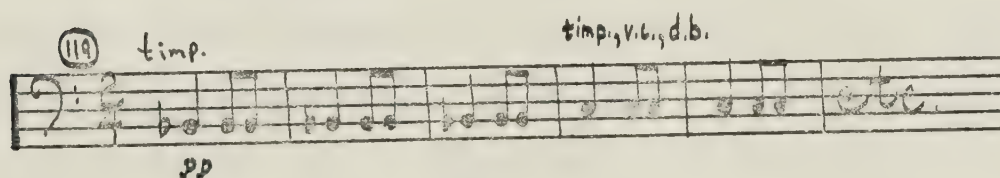
This ostinato leads to a semi-climax (105). The chimes then ring 12:00 a.m. before the principal climax of the

movement and the motion stops as though it were lunch time (108-110). At 1:00 p.m.(110) the principal climax is restated and leads to diminishing activity and tempo. The ostinato rhythm returns for a short time (111-115) while the clock tolls 5:00 p.m.(114). Everything is quite calm (116-118) immediately preceding the return of A.

Return of Section A 119-160

The return of the principal theme is in the style of a funeral march accompanied by an ostinato rhythm from timpani, cellos and basses.

Example 22



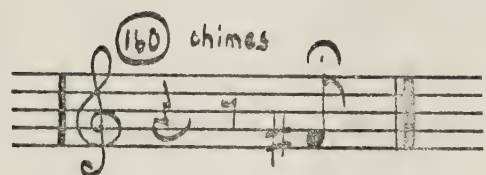
First the soloist restates a portion of the material from the opening of the movement (119-124). This secondary thematic material is replaced by sombre chords repeated in the march rhythm.

Example 23



Once again the horn presents the principal theme (128-144), this time playing in the high register and supported by oboe and bass clarinet. This is an attempt to emphasize the loneliness and despair of the situation. The soloist then confirms the final phrase of the principal theme over the continuing rhythmic pattern (147-141). The bass clarinet, bassoon and violas hold a pedal Eb while the guitar restates the last five notes of the theme with harmonics (152-156). The final chord involves the open E plucked simultaneously with open harmonics. The mood continues into the final measure as the last sound to be heard is a single note from the chimes (F#) held until the sound dies away.

Example 24



THIRD MOVEMENT

"Allegro Moderato" ♩ = c.130

The third movement is in classical rondo form. Although a pyramid is adhered to, the movement may also be considered as theme and variations for guitar. The theme of the opening A Section is presented by the soloist and varied each time it returns whereas the other sections of the pyramid (B and C) rely primarily upon the orchestra for the presentation of material. The structural outline is as follows:

Introduction	[	used later in the form of	
		transitional material	bars 1-5

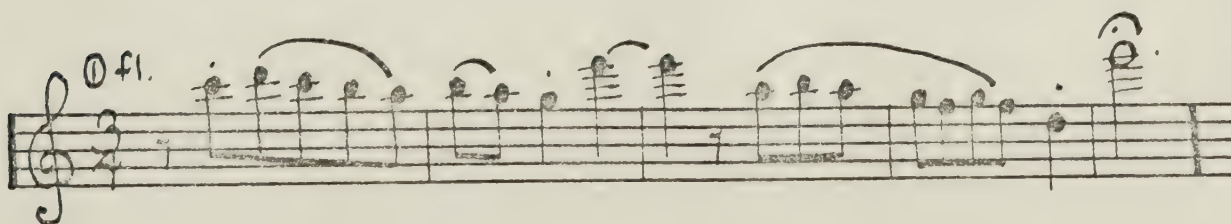
A 6-29	[	soloist plays principal theme	6-14
		transition from introduction	14-16
		orchestral restatement	
		with soloist	17-27
		transition from introduction	28-29
B 30-51	[	exposition of 4 part fugue	
		by orchestra	30-45
		first episode	46-47
		variation of transitional	
		material	48-51
A ¹ 52-66	[	soloist plays first	
		variation of principal theme	52-66
C 67-100	[	orchestral colour introduces	
		cadenza	67-72
		solo cadenza (climax)	73-89
		orchestral colour includes	
		transitional material	90-100
A ²	[	soloist plays second	
		variation of principal	
		theme	101-111

B ¹ 112-133	[	rhythmic canon serves as	
		second episode of fugue	112-117
		final section of fugue	118-127
		transitional material	128-133
A ³ 134-167	[	soloist plays third variation	
		on a portion of the principal theme	134-137
		brief bridge	138-141
		antiphonal presentation of principal theme	142-167
Coda	[	variation of transitional material	168-176

Introduction bars 1-5

The notes played by flute and accompanied by pizzicato strings and triangle help to set the dance-like mood intended by the principal A theme, and later serve as transitional material.

Example 25



Section A 6-29

Principal theme A is presented by the soloist with the continuing accompaniment of triangle and pizzicato strings.

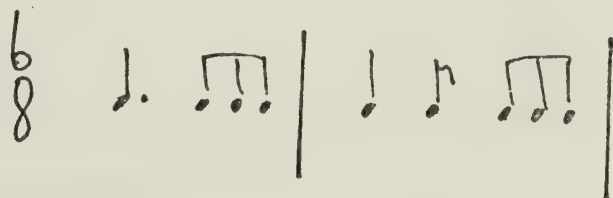
Example 26

The musical score for Example 26 consists of three staves. The top staff is marked 'guit.' and contains a melodic line with triplets. The middle and bottom staves provide a harmonic accompaniment with chords and triplets. The notation includes various musical symbols such as treble clefs, time signatures, notes, rests, and accidentals.

The last note of the theme is E at the beginning of measure 14 and the solo segment which follows is derived from the introduction with an addition of four chords set in the flamenco style (beats 4,5 and 6 of measure 16 to beat 1 of measure 17). This effect is also brought back later in the movement to function as transitional material.

An orchestral restatement of the principal theme in measure 17 is interrupted by the soloist confirming characteristic rhythms from the previous transition.

Example 27



Beginning with the anacrusis to measure 24 the guitar concludes the restatement in measure 26 with the aid of woodwinds and strings. The transition to section B is derived from measures 18 and 19 in the guitar.

Section B 30-51

Section B and its return later in the movement (B¹ measures 112-113) combine to form a small four part fugue. The exposition and one episode make up the first presentation of B. Examples 28(a) and 28(b) show the fugue subject and countersubject.

Example 28 (a)

30 cl. & Vln. II

Musical notation for Example 28 (a) on a single staff. The notation begins with the words "Segue subject" written across the staff. A circled number "30" is positioned above the staff, followed by the instrument designation "cl. & Vln. II". The music starts with a treble clef and a key signature of one flat (B-flat). The melody consists of a series of eighth and sixteenth notes, ending with a quarter note.

Example 28 (b)

34 cl. & Vln. II

Musical notation for Example 28 (b) on a single staff. The notation begins with the words "Counter subject" written across the staff. A circled number "34" is positioned above the staff, followed by the instrument designation "cl. & Vln. II". The music starts with a treble clef and a key signature of one flat (B-flat). The melody consists of a series of eighth and sixteenth notes, ending with a quarter note.

The following outline demonstrates the instrumentation and order of entries.

instruments	bars	function
1. cl. and Vln.II	30-33	subject
2. hn. and Vc.	34-37	subject
cl. and Vln.II	34-37	countersubject
3. fl. and Vln.I	38-41	subject in retrograde transposed a minor 2nd.
hn. and Vc.	38-41	countersubject
cl. and Vln.II	38-41	free counterpoint
4. ob. and Vla.	40-43	subject
fl. and Vln.I	42-45	countersubject in retrograde transposed a F5.
hn. and Vc.	42-45	free counterpoint.

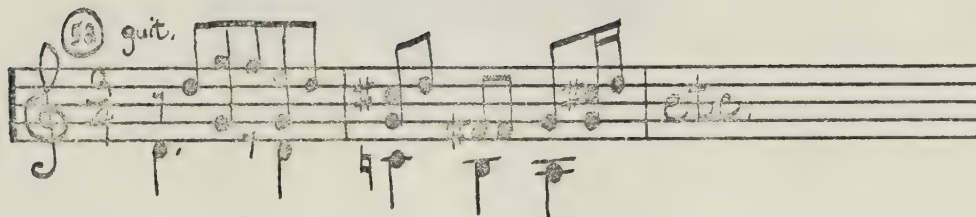
Section B ends with a sequential episode by the guitar (46-47) then suspended chords to help vary the transitional material in the woodwinds.(48-51).

Section A¹ 52-66

The return of A marks the first variation of the principal theme for the guitar. The slower tempo and contrapuntal setting

help to disguise the augmented theme in the bass.

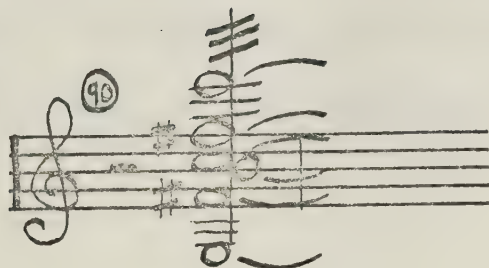
Example 29



Section C 67-100

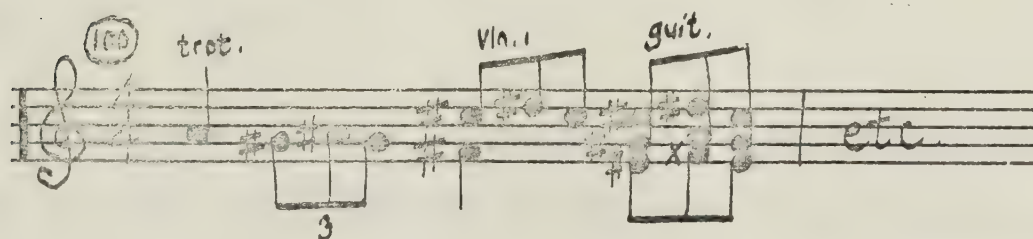
Section C is not preceded by transitional material. Instead the orchestra gradually builds to a dissonant chord built on E (72) in preparation for the brief guitar cadenza. Section C then is made up of the cadenza flanked by orchestral colour (67-72 and 89-100). The cadenza is built on suspended chords (heard earlier in measures 48-51) resolving to diminished chords (heard in section B at the beginning of the fugue). A climax occurs in measures 90 and the soloist plays the climactic chord in alternation with the orchestra.

Example 30



Orchestral colours similar to those preceding the cadenza retard the tempo, but this time previous transitional materials are incorporated, especially the aforementioned flamenco variation. As before, these chords lead immediately to a statement of the principal theme.

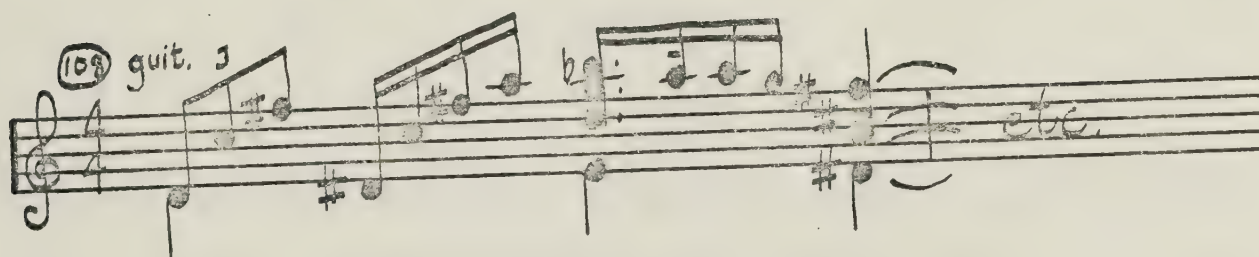
Example 31



Section A² 101-112

This section demonstrates another variation of the theme by the soloist. The development of the harmony and contrasting rhythms present in the theme are of primary importance.

Example 32



Rhythmic development becomes the basis of the second episode to the B section fugue.

Section B¹ 112-133

The second episode is a rhythmic canon preparing the return of the fugue subject at measure 118. The cumulative rhythm of the guitar and first violins is strictly imitated by that of the second violins and cellos (together) and again by the oboe and violas (together).

Example 33

guit + Vln I 4/4

Vln II + Vc 4/4

ob. + Vla. 4/4

This continues to measure 118 and includes a varied presentation of the subject between guitar and violins (115-117) although the beginning of this episode resembles the opening notes of the principal theme (112). Once again the second violins and clarinet are first to state the subject but this time the cellos have the transposed retrograde (119-120). The following will help to locate the subjects and countersubjects within this final section of the fugue.

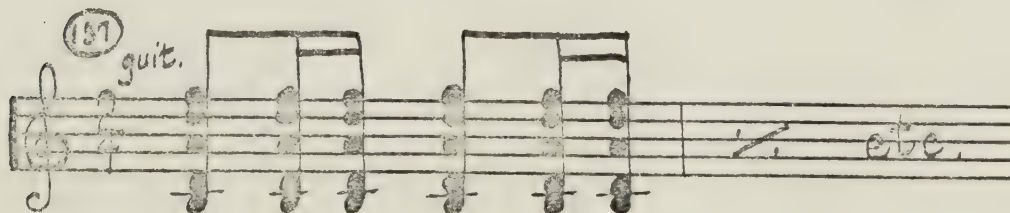
subject	cl. and Vln. II	bars 118-120
	fl. and Vln. I	120-123
	Vc.	119-120
	ob. and Vla.	120-123
countersubject	hn., trpt., Vc and db.	121-123
	fl. and Vln. I	124-125
		incomplete.

Above the characteristic pedal the guitar strums the same chords to end the fugue the way it began.

Section A³ 134-167

Two bars of transition based on the flamenco chords prepare a short harmonic variation of the principal theme by the soloist (132-137). The orchestra holds a quartal chord until they reach the original tempo (138-141) and then begin to state the theme forcefully but soon fade to be answered by the guitar (142-148). This procedure is repeated, still with quartal harmony but this time employing sixteenth notes rather than eighth note triplets (153-156). As the orchestra continues to run through the theme in fourths the guitar strums a chord similar to structures used in the cadenza.

Example 34

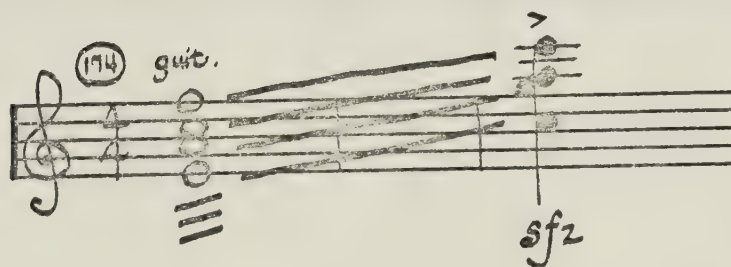


Behind another quartal chord the guitar and bassoon enforce the important triplet figure from the principal theme (163-165).

Coda 168-176

The coda begins with string tremolos accompanying the soloists ascent to his own tremolo (168-171), and the triplet figure is re-enforced in augmentation by the orchestra (170-171). A long glissando provides a triumphant ending for the soloist.

Example 35



Conclusion

The Concerto for Guitar and Chamber Orchestra requires special consideration in the area of balance. It is very difficult to feature the various sound qualities of solo guitar when forced to compete against combinations of orchestral instruments. Therefore, dynamics must be exaggerated at both ends for the simple reason that a forte marking for guitar does not compare to that of a trumpet or string section.

Other solo instruments as well as tutti orchestra are featured throughout the concerto to provide an enjoyable musical experience for everyone involved in performance. Hopefully the same will apply when reduced to piano and solo guitar.

I

With Vigour

$\text{♩} = c. 200$

fl

ob

cl
Bb

bsn

hn

trpt
Bb

trb

Temp.

perc

mp

pp

guit

tapping. (deaden strings) f mp mf mp mf mp mf

mf

With Vigour

$\text{♩} = c. 200$

vln I

vln II

vla

vc

db

⑧

fl

ob

cl
Bb

bsn

hn

trpt
Bb

trb

perc

guit

tap
near bridge.

L.V.

ff

vln I

vln II

vla

vc

db

mute

mp

pizz.

⑧ mp

fl

ob

cl
Bb

bsn

hn

trpt
Bb

trb

Timp.

perc

guit

L.V.

vln I

vln II

vla

vc

db

Pizz.

mp

(15)

fl

ob

cl
Bb

bsn

hn

trpt
Bb

trb

perc

guit

vln I

vln II

vla

vc

db

pp

f

pp

arco Pizz. arco

p

(15)

fl

ob

cl
Bb

bsn

hn

trpt
Bb

trb

Timp.

perc

guit

vln I

vln II

vla

vc

db

(21)

fl

ob

cl
Bb

bsn

hn

trpt
Bb

trb

perc

guit

vln I

vln II

via

vc

db

28

mp

mf

7.

H7

7

mate off

28

8.

fl

ob

cl
Bb

bsn

hn

trpt
Bb

trb

perc

guit

vln I

vln II

vla

vc

db

mp

f

mf

7

35

fl *p.* *mf* *p*

ob

cl Bb *mp*

bsn *mp*

hn

trpt Bb

trb

perc

guit *p.* *f* *Sul pont.*

vln I *mute off* *mp* *p* *Pizz.*

vln II *mute off* *mp* *p* *Pizz.*

vla *mute off* *mp* *p* *Pizz.*

vc *mp* *p* *Pizz.*

db *p* *Pizz.*

p

[illegible]

12.

fl

ob

cl
Bb

bsn

hn

trpt
Bb

trb

perc

guit

vln I

vln II

vla

vc

db

pp

mf

gliss.

Marimba

S.D.

p

13.

fl

ob

cl
Bb

bsn

trm

trm

trm

hn

trpt
Bb

trb

gliss.

perc

Marimba

S.O.

w. B.

guit

vln I

Pizz.

vln II

Pizz.

vla

Pizz.

vc

Pizz.

arco

gliss.

arco

db

54

54

fl $\#p$

ob $\#p$ sfp

cl $\#p$ sfp

Bb $\#p$ sfp

bsn $\#p$ sfp

hn

trpt $\#p$

Bb

trb $\#p$

perc

Marimba

S.D.

w.B.

guit

7

vln I $\#p$ sfp $Pizz.$

vln II $\#p$ sfp $Pizz.$

vla $\#p$ sfp $Pizz.$

vc $\#p$ sfp $Pizz.$

db $\#p$ sfp

54

Handwritten musical score for a symphony orchestra. The score is written on 18 staves, each labeled with an instrument or section. The notation includes rests, notes, and dynamic markings. The instruments and sections are: fl (flute), ob (oboe), cl Bb (clarinet in B-flat), bsn (bassoon), hn (horn), trpt Bb (trumpet in B-flat), trb (trombone), perc (percussion), w.B. (woodwind), guit (guitar), vln I (violin I), vln II (violin II), vla (viola), vc (violin), and db (double bass). The score is written in a single system, with measures separated by vertical bar lines. The notation is in a standard musical notation style, with notes, rests, and dynamic markings. The dynamic markings include 'f' (forte) and 'Pizz.' (pizzicato). The score is written in a single system, with measures separated by vertical bar lines. The notation is in a standard musical notation style, with notes, rests, and dynamic markings. The dynamic markings include 'f' (forte) and 'Pizz.' (pizzicato).

16.

Handwritten musical score for measures 64 and 65. The score includes parts for the following instruments:

- fl (Flute)
- ob (Oboe)
- cl Bb (Clarinet Bb)
- bsn (Bassoon)
- hn (Horn)
- trpt Bb (Trumpet Bb)
- trb (Trombone)
- perc (Percussion, including Marimba)
- w. b. (Wood Bass)
- guit (Guitar)
- vln I (Violin I)
- vln II (Violin II)
- vla (Viola)
- vc (Violoncello)
- db (Double Bass)

Measure 64 (marked with a circled 64) features a variety of dynamics including *mf*, *mp*, *p*, and *f*. A large bracket spans measures 64 and 65, indicating a sustained or repeated section. Measure 65 (marked with a circled 65) continues the musical material with dynamics such as *mp*, *f*, and *mp*. The score includes various musical notations such as notes, rests, and articulation marks.

fl

ob *f*

cl Bb

bsn

hn *f* *mp* *mf* *p*

trpt Bb *f* *mp* *gliss.* *mf* *p*

trb *f* *mp* *gliss.* *mf* *p*

perc

Marimba *f* 7 *mp* 7

w.b. *p* 7 *pp*

guit *f* *p*

vln I *p*

vln II *p*

vla *p*

vc *arco* *p*

db *arco* *p*

Timp. *pp*

fl *pp*

ob *pp*

cl Bb *pp*

bsn *pp*

hn *pp*

trpt Bb *pp*

trb *pp*

perc *pp*

Marimba

guit *H12* *f* *gliss.*

vln I *pp*

vln II *pp*

vla *pp*

vc *pp*

db *pp*

(78)

fl

ob

cl
Bb

bsn

hn

trpt
Bb

trb

perc

guit

vln I

vln II

vla

vc

db

Pizz

mf

Pizz.

mf

Pizz

mf

Pizz.

mf

Pizz

mf

mf

20.

92

fl

ob

cl
Bb

bsn

mp

hn

trp
Bb

trb

perc

guit

vln I

vln II

vla

vc

db

arco

pp

pp

pp

pp

pp

pp

sfp

sfp

pp

pp

sfp

pp

92

Handwritten musical score for a symphony orchestra. The score is written on multiple staves, including woodwinds (flute, oboe, clarinet in Bb, bassoon), brass (horn, trumpet in Bb, trombone), percussion, guitar, and strings (violin I, violin II, viola, violoncello, double bass). The notation includes notes, rests, and dynamic markings such as *sfz*, *p*, *mp*, *mf*, *f*, and *Pizz.* (Pizzicato). The score is written in a single system, with measures separated by bar lines. The key signature is one sharp (F#), and the time signature is 4/4. The score is written in a clear, legible hand, with some corrections and annotations visible.

22.

102

fl

ob

cl
Bb

bsn

hn

trpt
Bb

trb

perc

guit

vln I

vln II

vla

vc

db

102

fl

ob

cl Bb

bsn

hn

trpt Bb

trb

perc

guit

vln I

vln II

vla

vc

db

116

This page of a musical score is for a symphony orchestra, featuring staves for woodwinds, brass, percussion, strings, and guitar. The score includes various musical notations such as notes, rests, dynamics (p, mp, pp, ppp), and articulations (accents, slurs). The guitar part is marked with 'H7' and 'H5'.

The staves are arranged as follows:

- fl (Flute)
- ob (Oboe)
- cl Bb (Clarinet in B-flat)
- bsn (Bassoon)
- hn (Horn)
- trpt Bb (Trumpet in B-flat)
- trb (Trombone)
- perc (Percussion)
- guit (Guitar)
- vln I (Violin I)
- vln II (Violin II)
- vla (Viola)
- vc (Violoncello)
- db (Double Bass)

The score is written in 4/4 time. The key signature has one sharp (F#). The dynamics range from *p* (piano) to *ppp* (pianissimo). The guitar part is marked with *H7* and *H5* (harmonic 7th and 5th). The string parts are marked with *pizz.* (pizzicato).

196

125

fl

ob

cl
Bb

bsn

hn

trpt
Bb

trb

perc

guit

*A piacere
espress.*

mf

accel ---

vln I

vln II

vla

vc

db

125

26.

(126) $\text{♩} = c. 80$
Andante

fl

ob

cl
Bb

bsn

hn

trpt
Bb

trb

perc

guit

f

gliss.

vln I

vln II

vla

vc

db

$\text{♩} = c. 80$
Andante

(126)

126
♩ = c. 80
Andante

27.

fl

ob

bass cl
Bb

bsn

hn

trpt
Bb

trb

perc

guit

♩ = c. 80
Andante

vln I

vln II

vla

vc

db

* Non div.
Pizz.

Non div.
Col legno

Pizz.

Non div.
Col legno

sfp > p > mf

126

* Strings play any series of pitches lying between the written notes.

28.

(134)

fl

ob

Bass cl
Bb

bsn

hn

trpt
Bb

trb

perc

guit

vln I

vln II

vla

vc

db

arco

Pizz.

col legno

(3) arco

(3) ord.

(3) arco

(3) arco

(3) ord.

mf

p

pp

(134)

Handwritten musical score for page 30, featuring various instruments and dynamic markings.

Instruments and Parts:

- fl** (Flute): Melodic line with dynamic *p*.
- ob** (Oboe): Melodic line with dynamic *mp*.
- cl Bb** (Clarinet Bb): Melodic line with dynamic *mp*.
- bsn** (Bassoon): Melodic line.
- hn** (Horn): Melodic line.
- trpt Bb** (Trumpet Bb): Melodic line.
- trb** (Trombone): Melodic line with *gliss.* marking.
- perc** (Percussion): Rhythmic accompaniment.
- w.b.** (Wood Bass): Rhythmic accompaniment.
- guit** (Guitar): Rhythmic accompaniment with *p* and *mp* markings.
- vln I** (Violin I): Melodic line with *Pizz.* and *arco* markings.
- vln II** (Violin II): Melodic line with *Pizz.* and *arco* markings.
- vla** (Viola): Melodic line with *Pizz.* and *arco* markings.
- vc** (Violoncello): Melodic line with *Sul Pont.* marking.
- db** (Double Bass): Melodic line with *p* marking.

Dynamic Markings: *p* (piano), *mp* (mezzo-piano), *p* (piano).

Performance Instructions: *Pizz.* (Pizzicato), *arco* (Arco), *Sul Pont.* (Sul Ponticello).

fl

ob

cl
Bb

bsn

hn

trpt
Bb

trb

Marimba

perc

w.g.

guit

vln I

vln II

vla

vc

db

rit

fl *p*

ob *p*

cl Bb *p*

bsn *mp*

hn *mp*

trpt Bb *mp*

trb *mp*

perc *p* *S.D.*

guit *p* *f*

vln I *mf*

vln II *mf*

vla *mf*

vc *mf*

db *Pizz.* *mf*

rit

rit

rit

rit

rit

34.

rit

(160) A Tempo

fl *ppp* *sfp*

ob *ppp* *sfp*

cl Bb *ppp* *sfp*

bsn *ppp* *sfp* *mp*

hn *ppp* *sfp*

trpt Bb *ppp* *sfp*

trb *ppp* *sfp* *mp*

perc

rit

Slowly
With Feeling

A Tempo

guit *ppp* *sfp*

rit

Div. d.

A Tempo

vln I *ppp* *sfp* *mf*

vln II *ppp* *sfp* *mf*

vla *ppp* *sfp*

vc *ppp* *sfp* *mp*

db *ppp* *sfp* *mp*

(160)

fl *mp*

ob

cl Bb *mp*

bsn *p*

hn *muted* *sf p* *p* *pp*

trpt Bb *muted* *sf p* *p* *pp*

trb *sf p* *pp*

perc *p* *mf*

guit *Sim.*

vln I *mp* *pizz.* *pp*

vln II *mp* *col legno* *pp*

vla *pp* *pizz.*

vc *mp* *col legno* *pp*

db *mp*

Handwritten musical score for a symphony orchestra. The score is written on multiple staves, each labeled with an instrument or section. The instruments and sections are: fl (flute), ob (oboe), cl Bb (clarinet in B-flat), bsn (bassoon), hn (horn), trpt Bb (trumpet in B-flat), trb (trombone), perc (percussion), guit (guitar), vln I (violin I), vln II (violin II), vla (viola), vc (violin), and db (double bass). The score includes various musical notations such as notes, rests, and dynamic markings like *sfz*, *sfz*, and *sfz*. The score is written in a single system, with the instruments and sections arranged vertically. The notation is handwritten and includes many details such as fingerings, breath marks, and articulation marks. The score is a page from a larger manuscript, as indicated by the page number '17' in the bottom right corner.

Handwritten musical score for a symphony orchestra, page 37, rehearsal mark 176. The score includes parts for woodwinds, brass, percussion, strings, and guitar.

Woodwinds:

- fl** (Flute): *p* (piano) in the first measure, then *mf* (mezzo-forte) and *mp* (mezzo-piano) in the subsequent measures.
- ob** (Oboe): *p* in the first measure, then *mf* and *mp* in the subsequent measures.
- cl Bb** (Clarinet in B-flat): *p* in the first measure, then *mf* and *mp* in the subsequent measures.
- bsn** (Bassoon): *p* in the first measure, then *mp* and *p* in the subsequent measures.
- hn** (Horn): *p* in the first measure, then *mp* and *p* in the subsequent measures.
- trpt Bb** (Trumpet in B-flat): *p* in the first measure, then *mp* and *p* in the subsequent measures.
- trb** (Trombone): *p* in the first measure, then *mp* and *p* in the subsequent measures.

Brass:

- trpt Bb** (Trumpet in B-flat): *p* in the first measure, then *mp* and *p* in the subsequent measures.
- trb** (Trombone): *p* in the first measure, then *mp* and *p* in the subsequent measures.

Percussion:

- perc** (Percussion): *p* in the first measure, then *mp* and *p* in the subsequent measures.

Strings:

- vln I** (Violin I): *p* in the first measure, then *mf* and *mp* in the subsequent measures.
- vln II** (Violin II): *p* in the first measure, then *mf* and *mp* in the subsequent measures.
- vla** (Viola): *p* in the first measure, then *mf* and *mp* in the subsequent measures.
- vc** (Violoncello): *p* in the first measure, then *mp* and *p* in the subsequent measures.
- db** (Double Bass): *p* in the first measure, then *mp* and *p* in the subsequent measures.

Guitar:

- guit** (Guitar): *p* in the first measure, then *mp* and *p* in the subsequent measures.

Other:

- Marimba**: *p* in the first measure, then *mp* and *p* in the subsequent measures.

176

38.

CADENZA
Senza mesure

Handwritten musical notation for measures 176-180. Measure 176 starts with a treble clef and a key signature of one flat. It contains a series of eighth and sixteenth notes. Dynamics include *f*, *mp*, *p*, *f*, *mp*, *p*, *mf*, and *f*. A glissando is marked above measure 178. Measure 179 has a *Poco rit* marking. Measure 180 has a *rit* marking and a triplet of eighth notes. A circled measure number 180 is present.

Handwritten musical notation for measures 181-183. Measure 181 has a treble clef and a key signature of one flat. It contains a series of eighth and sixteenth notes. Dynamics include *mf*, *p*, and *mf*. A circled measure number 180 is present.

Handwritten musical notation for measures 184-185. Measure 184 has a treble clef and a key signature of one flat. It contains a series of eighth and sixteenth notes. Dynamics include *mf*, *p*, and *mf*. A circled measure number 184 is present.

Handwritten musical notation for measures 186-187. Measure 186 has a treble clef and a key signature of one flat. It contains a series of eighth and sixteenth notes. Dynamics include *mf*, *p*, and *mf*. A circled measure number 184 is present.

Handwritten musical notation for measures 188-189. Measure 188 has a treble clef and a key signature of one flat. It contains a series of eighth and sixteenth notes. Dynamics include *mf*, *p*, and *mf*. A circled measure number 184 is present.

Handwritten musical notation for measures 190-191. Measure 190 has a treble clef and a key signature of one flat. It contains a series of eighth and sixteenth notes. Dynamics include *mf*, *p*, and *mf*. A circled measure number 184 is present.

Handwritten musical notation for measures 192-193. Measure 192 has a treble clef and a key signature of one flat. It contains a series of eighth and sixteenth notes. Dynamics include *mf*, *p*, and *mf*. A circled measure number 184 is present.

Handwritten musical notation for measures 194-195. Measure 194 has a treble clef and a key signature of one flat. It contains a series of eighth and sixteenth notes. Dynamics include *mf*, *p*, and *mf*. A circled measure number 184 is present.

rit.

mf

p

199 Slightly slower

f

rit.

plac. H12

a tempo

mp

p

H7 piacere a

H19 p

H18

H20

H5

205

205 Moderato

ff

mf

f

mf

f

210

3

a little faster

3

219

219 accel

3

3

3

f

This page of a musical score is arranged in systems. The first system includes staves for flute (fl), oboe (ob), clarinet in B-flat (cl Bb), bassoon (bsn), horn in F (hu), trumpet in B-flat (trpt Bb), and tuba (trb). The second system includes a percussion (perc) staff and a guitar (guit) staff. The third system includes staves for violin I (vln I), violin II (vln II), viola (vla), voice (vc), and double bass (db). The score features various musical notations, including notes, rests, and dynamic markings such as *f*, *sfz*, *pp*, *mp*, and *mf*. A triangle symbol is used to indicate a crescendo or fortissimo. The guitar part includes triplets and a 4/4 time signature. The voice part includes a *molto vibrato* marking. The percussion part includes a *Timp.* marking. The woodwind and brass parts include various note values and rests. The string parts include various note values and rests. The score is written in a standard musical notation style.

41.

Handwritten musical score for measures 41-44. The score includes staves for woodwinds (flute, oboe, clarinet, bassoon), brass (horn, trumpet, trombone), percussion (marimba), guitar, strings (violins, viola, cello, double bass), and dynamic markings.

Woodwinds:

- fl: *tr* (trill) in measure 44.
- ob: *tr* (trill) in measure 44.
- cl: *Bb* (B-flat) in measure 44.
- bsn: *p* (piano) in measure 44.

Brass:

- hn: *sf p* (sforzando piano) in measure 44.
- trp: *Bb* (B-flat) in measure 44.
- trb: *p* (piano) in measure 44.

Percussion:

- perc: *Marimba* in measure 44.

Guitar:

- guit: *sf* (sforzando) in measure 41.

Strings:

- vln I: *Pizz.* (pizzicato) in measure 41, *arco* (arco) in measure 42.
- vln II: *Pizz.* (pizzicato) in measure 41, *arco* (arco) in measure 42.
- vla: *Pizz.* (pizzicato) in measure 41, *arco* (arco) in measure 42.
- vc: *arco* (arco) in measure 42, *molto vib.* (molto vibrato) in measure 44.
- db: *arco* (arco) in measure 42, *molto vib.* (molto vibrato) in measure 44.

Other markings:

- mf* (mezzo-forte) in measure 42.
- 8* (octave) in measure 42.
- 7* (octave) in measure 42.
- 6* (octave) in measure 42.
- 5* (octave) in measure 42.
- 4* (octave) in measure 42.
- 3* (octave) in measure 42.
- 2* (octave) in measure 42.
- 1* (octave) in measure 42.

238 Not too Fast.
Expressively

44.

fl *mp* *p* *mf* *mf*

ob *mf* *p*

cl Bb *mf* *p*

bsn *mf* *p*

hn *mf* *p*

trpt Bb *p*

trb *p*

Marimba *mp*

perc

Not too fast.
Expressively

guit *p* *p* *p* *p*

vln I *mp* *mf*

vln II *mp* *mf*

vla *mp* *p*

vc *mp* *pizz.* *arco*

db *mp* *pizz.* *arco*

238

45.

fl

ob

cl Bb

bsn

hn

trpt Bb

trb

Marimba

perc

guit

vln I

vln II

vla

vc

db

pp

f

mf

Pizz.

45. Musical score for orchestra and strings, measures 45-47. The score includes parts for Flute (fl), Oboe (ob), Clarinet in B-flat (cl Bb), Bassoon (bsn), Horn (hn), Trumpet in B-flat (trpt Bb), Trombone (trb), Marimba, Percussion (perc), Guitar (guit), Violin I (vln I), Violin II (vln II), Viola (vla), Violoncello (vc), and Double Bass (db). The music is in 4/4 time. Dynamics include pp (pianissimo), f (forte), and mf (mezzo-forte). The guitar part features a Pizz. (pizzicato) marking. The score shows a progression of chords and melodic lines across the measures.

Poco Accel.

46.

fl

ob

cl Bb

bsn

hn

trpt Bb

trb

perc

guit

vln I

vln II

vla

vc

db

246

46.

Poco Accel.

254

254

Poco Accel. - - - - -

fl

ob

cl
Bb

bsn

hn

trpt
Bb

trb

Timp.

perc

Poco Accel. - - - - -

guit

vln I

vln II

vla

vc

db

254

49.

Very Fast

(261)

fl

ob

cl
Bb

bsn

hn

trpt
Bb

trb

perc

Timp.

Very Fast

guit

vln I

vln II

vla

vc

db

(261)

Handwritten musical score for measures 266-267. The score is written for a large ensemble, including woodwinds, brass, percussion, guitar, and strings. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into two systems, with measure 267 circled at the top right. The instruments and their parts are as follows:

- fl** (Flute): Measures 266-267, starting with a fermata and a crescendo.
- ob** (Oboe): Measures 266-267, starting with a fermata and a crescendo.
- cl Bb** (Clarinet Bb): Measures 266-267, starting with a fermata and a crescendo.
- bsn** (Bassoon): Measures 266-267, starting with a fermata and a crescendo.
- hn** (Horn): Measures 266-267, starting with a fermata and a crescendo.
- trpt Bb** (Trumpet Bb): Measures 266-267, starting with a fermata and a crescendo.
- trb** (Trombone): Measures 266-267, starting with a fermata and a crescendo.
- Timp.** (Timpani): Measures 266-267, starting with a fermata and a crescendo.
- perc** (Percussion): Measures 266-267, starting with a fermata and a crescendo.
- guit** (Guitar): Measures 266-267, starting with a fermata and a crescendo.
- vln I** (Violin I): Measures 266-267, starting with a fermata and a crescendo.
- vln II** (Violin II): Measures 266-267, starting with a fermata and a crescendo.
- vla** (Viola): Measures 266-267, starting with a fermata and a crescendo.
- vc** (Violoncello): Measures 266-267, starting with a fermata and a crescendo.
- db** (Double Bass): Measures 266-267, starting with a fermata and a crescendo.

The score includes various musical notations, including notes, rests, and dynamic markings. The dynamic markings are *f* (forte), *mf* (mezzo-forte), and *s.o.* (sordina). The score is written in a clear, legible hand, with a circled measure number 267 at the top right.

Handwritten musical score for a symphony orchestra. The score is written on multiple staves, each labeled with an instrument or section. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Woodwinds:

- fl** (Flute): Starts with a rest, then plays a melodic line.
- ob** (Oboe): Plays a melodic line with dynamic markings *mf* and *p*.
- cl Bb** (Clarinet in B-flat): Plays a melodic line with dynamic markings *mf* and *p*.
- bsn** (Bassoon): Plays a melodic line with dynamic markings *p* and *f*.
- hn** (Horn): Plays a melodic line with dynamic markings *p* and *f*.
- trpt Bb** (Trumpet in B-flat): Plays a melodic line with dynamic markings *p* and *f*.
- trb** (Trombone): Plays a melodic line with dynamic markings *p* and *f*.

Percussion:

- perc** (Percussion): Plays a rhythmic pattern with dynamic markings *f* and *p*.

Guitar:

- guit** (Guitar): Plays a melodic line with dynamic markings *f* and *p*.

Strings:

- vln I** (Violin I): Plays a melodic line with dynamic markings *f* and *p*.
- vln II** (Violin II): Plays a melodic line with dynamic markings *f* and *p*.
- vla** (Viola): Plays a melodic line with dynamic markings *f* and *p*.
- vc** (Violoncello): Plays a melodic line with dynamic markings *f* and *p*.
- db** (Double Bass): Plays a melodic line with dynamic markings *f* and *p*.

Handwritten musical score for page 52, featuring various instruments. The score is written in treble and bass clefs, with dynamic markings (mp, p, f, ff) and articulation (accents, slurs). The instruments listed on the left are:

- fl (Flute)
- ob (Oboe)
- cl Bb (Clarinet in B-flat)
- bsn (Bassoon)
- hn (Horn)
- trpt Bb (Trumpet in B-flat)
- trb (Trombone)
- perc (Percussion, including Timp and S.D.)
- guit (Guitar)
- vln I (Violin I)
- vln II (Violin II)
- vla (Viola)
- vc (Violoncello)
- db (Double Bass)

The score includes a variety of musical notations, including notes, rests, slurs, and dynamic markings. The guitar part features a complex rhythmic pattern with a 6-measure rest. The percussion part includes a section marked "S.D." (Snare Drum). The string parts (vln I, vln II, vla, vc, db) provide a harmonic foundation with various dynamics and articulations. The woodwind and brass parts (fl, ob, cl Bb, bsn, hn, trpt Bb, trb) contribute to the overall texture with melodic and harmonic lines. The score concludes with a final measure marked "ff" (fortissimo) for several instruments.

II

53.

Pastoral.
Very Slow and Peaceful.

fl *Breathy*
p *mf* *mf*

ob

cl
Bb

bsn

hn

trpt
Bb

trb

Timp.

perc S.D. (Brushes) (Motion in brush) *pp*

guit *mf*

vln I

vln II

vla

vc

db

54.

54.

Breathy

p

mf

(scrape)

S.O.

Sim.

guit

vln I

vln II

vla

vc

db

⑪

fl

ob

cl Bb

bsn

hn

trpt Bb

trb

perc

S.D.

w.B.

Distant but strong p

mp

guit

Solo 8va

Distant

pp

mp

vln I

vln II

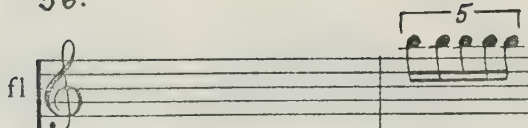
vla

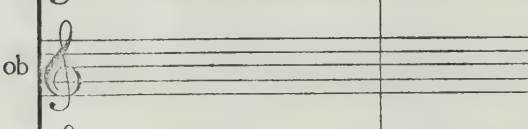
vc

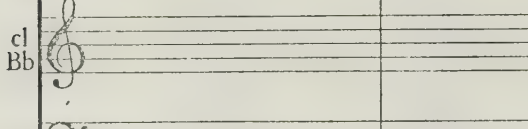
db

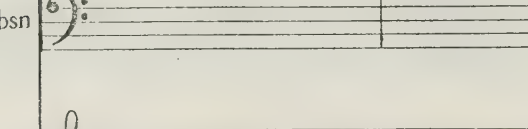
⑪

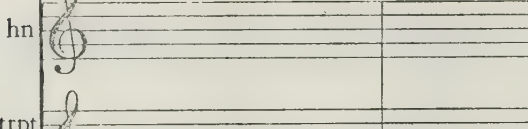
56.

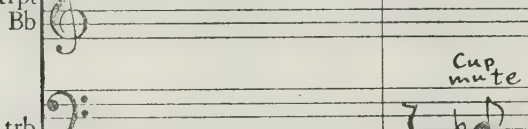
fl  *5* *Distant* *ppp*

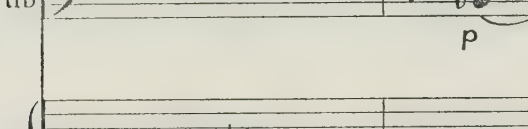
ob  *mp*

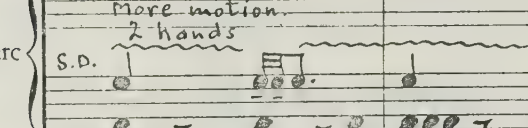
cl
Bb  *mp*

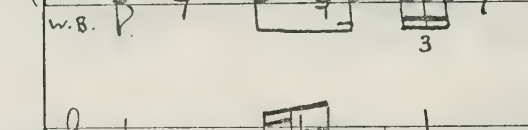
bsn 

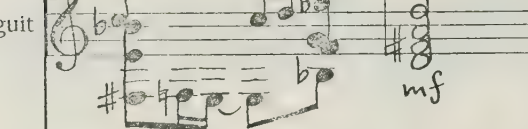
hn 

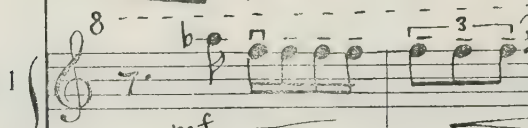
trpt
Bb 

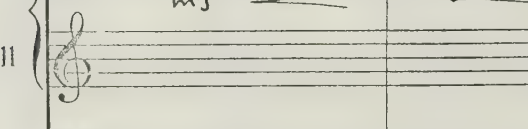
trb  *Cup mute* *p* *f* *Breathy* *mp* *Sim.* *mf*

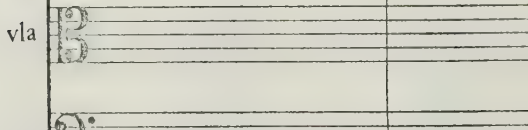
perc  *More motion. 2 hands* *S.D.* *More excited (Birds wings)* *w.B.* *3* *5*

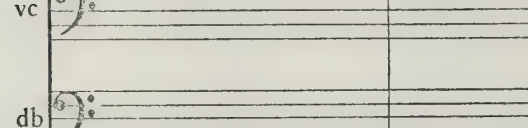
guit  *mf*

vln I  *mf* *8* *3* *1* *Tutti. Muted* *ppp* *mp* *Solo. 8va* *very distant* *ppp*

vln II  *ppp* *Muted* *mp*

vla  *ppp* *Muted* *mp*

vc  *ppp* *mp*

db  *ppp* *mp*

[illegible]

58.

58.

fl

ob

cl
Bb

bsn

hn

trpt
Bb

trb

perc

S.D.

w.B.

guit

vln I

vln II

vla

vc

db

26

3

7

3

b7

P

PPP

mp

mf

mp

mf

mf

muted

8

3

P

PP

PPP

1

26

fl

ob

cl
Bb

bsn

hn

trpt
Bb

trb

perc

S.O.
w.b.

guit

vln I

vln II

vla

vc

db

30

pp

mp

mf

pp

mf

pp

3

very distant

Solo 8va

30

60.

Handwritten musical score for measures 60-61. The score includes parts for Flute (fl), Oboe (ob), Clarinet in Bb (cl Bb), Bassoon (bsn), Horn (hn), Trumpet in Bb (trpt Bb), Trombone (trb), Percussion (perc), Guitar (guit), Violin I (vln I), Violin II (vln II), Viola (vla), Violoncello (vc), and Double Bass (db).

Measure 60:

- fl:** Triplet of eighth notes (F4, G4, A4), quarter rest, eighth note (F4), quarter rest.
- ob:** Rest.
- cl Bb:** Rest.
- bsn:** Rest.
- hn:** Quarter note (F#4), quarter note (G#4), quarter note (A4), quarter note (B4), quarter note (C5).
- trpt Bb:** Quarter note (F#4), quarter note (G#4), quarter note (A4), quarter note (B4), quarter note (C5).
- trb:** Rest.
- perc:** Snare drum eighth note (F#4), snare drum quarter note (G#4), snare drum eighth note (A4), snare drum quarter note (B4), snare drum quarter note (C5). *ppp* (to maraccas).
- guit:** Quarter note (F#4), quarter note (G#4), quarter note (A4), quarter note (B4), quarter note (C5).
- vln I:** Triplet of eighth notes (F#4, G#4, A4), quarter rest, eighth note (F#4), quarter rest.
- vln II:** Triplet of eighth notes (F#4, G#4, A4), quarter rest, eighth note (F#4), quarter rest.
- vla:** Triplet of eighth notes (F#4, G#4, A4), quarter rest, eighth note (F#4), quarter rest.
- vc:** Triplet of eighth notes (F#4, G#4, A4), quarter rest, eighth note (F#4), quarter rest.
- db:** Triplet of eighth notes (F#4, G#4, A4), quarter rest, eighth note (F#4), quarter rest.

Measure 61:

- fl:** Triplet of eighth notes (F#4, G#4, A4), quarter rest, eighth note (F#4), quarter rest.
- ob:** Triplet of eighth notes (F#4, G#4, A4), quarter rest, eighth note (F#4), quarter rest. *pp*
- cl Bb:** Quarter rest, quarter note (F#4), quarter rest, quarter note (G#4).
- bsn:** Quarter rest, quarter note (F#4), quarter rest, quarter note (G#4). *p*
- hn:** Quarter rest, quarter note (F#4), quarter rest, quarter note (G#4). *sfp* *mp* *muted-*
- trpt Bb:** Quarter rest, quarter note (F#4), quarter rest, quarter note (G#4). *p*
- trb:** Quarter rest, quarter note (F#4), quarter rest, quarter note (G#4).
- perc:** Snare drum eighth note (F#4), snare drum quarter note (G#4), snare drum eighth note (A4), snare drum quarter note (B4), snare drum quarter note (C5). *f* *mp*
- guit:** Quarter note (F#4), quarter note (G#4), quarter note (A4), quarter note (B4), quarter note (C5).
- vln I:** Triplet of eighth notes (F#4, G#4, A4), quarter rest, eighth note (F#4), quarter rest.
- vln II:** Triplet of eighth notes (F#4, G#4, A4), quarter rest, eighth note (F#4), quarter rest. *mutes off Pizz.*
- vla:** Triplet of eighth notes (F#4, G#4, A4), quarter rest, eighth note (F#4), quarter rest. *mutes off Pizz.*
- vc:** Triplet of eighth notes (F#4, G#4, A4), quarter rest, eighth note (F#4), quarter rest. *mutes off Pizz.*
- db:** Triplet of eighth notes (F#4, G#4, A4), quarter rest, eighth note (F#4), quarter rest. *mp*

Handwritten musical score for a symphony orchestra, featuring staves for woodwinds, brass, percussion, strings, and guitar. The score includes various musical notations, dynamics, and performance instructions.

Woodwinds:

- fl** (Flute): Measures 39-41. Dynamics: *p*. Includes a triplet of eighth notes in measure 40.
- ob** (Oboe): Measures 39-41. Dynamics: *mf*.
- cl Bb** (Clarinet in B-flat): Measures 39-41. Dynamics: *mf*.
- bsn** (Bassoon): Measures 39-41. Dynamics: *mf*.

Brass:

- hn** (Horn): Measures 39-41. Dynamics: *mf*.
- trpt Bb** (Trumpet in B-flat): Measures 39-41. Dynamics: *mf*.
- trb** (Trombone): Measures 39-41. Dynamics: *mf*.

Percussion:

- perc**: Includes *Solo. Ad Lib.*, *Birds' wings*, *maracas*, and *w.B.* (wood block).

Strings and Guitar:

- guit** (Guitar): Measures 39-41. Dynamics: *f*.
- vln I** (Violin I): Measures 39-41. Dynamics: *f*. Includes *mutes off* and *Div.* (divisi).
- vln II** (Violin II): Measures 39-41. Dynamics: *f*. Includes *mutes off* and *Div.* (divisi).
- vla** (Viola): Measures 39-41. Dynamics: *f*. Includes *mutes off* and *Div.* (divisi).
- vc** (Violoncello): Measures 39-41. Dynamics: *f*.
- db** (Double Bass): Measures 39-41. Dynamics: *f*. Includes *Pizz.* (pizzicato).

Page Markers:

- Top right: 61.
- Bottom center: 39.

62.

8va

fl *mp* *pp*

ob

cl *p*

Bb

bsn *mp* *p*

hn

trpt *mp* *p*

Bb

trb *mp* *p*

perc *S.O.* *(wings)*

w.b.

guit

Solo 8va

Div. *mf* *f*

vln I *mp* *f*

vln II *mp* *f*

vla *mp* *f*

vc *mp* *f* *arco* *p* *mp* *p*

db *p*

(45)

fl *mf* *pp* *mf* *pp*

ob

cl
Bb

bsn

hn

trpt
Bb

trb

perc

Marcas

(wings)

guit

Solo 8

Ord.
Pizz.

vln I

vln II

vla

vc

db

(45) *mp*

64.

Handwritten musical score for a symphony orchestra and guitar. The score is written on 18 staves. The top four staves are for woodwinds: Flute (fl), Oboe (ob), Clarinet in Bb (cl Bb), and Bassoon (bsn). The next four staves are for brass: Horn (hn), Trumpet in Bb (trpt Bb), Trombone (trb), and Percussion (perc). The bottom six staves are for strings and guitar: Guitar (guit), Violin I (vln I), Violin II (vln II), Viola (vla), Violoncello (vc), and Double Bass (db). The guitar part is written in treble clef and features a melodic line with various accidentals and a fermata. The string parts are written in their respective clefs (treble for violins, bass for viola, cello, and double bass) and feature a rhythmic pattern of eighth notes and rests. The dynamic marking 'mp' (mezzo-piano) is present in the string parts. The percussion part is empty.

fl

ob

cl
Bb

bsn

hn

trpt
Bb

trb

perc

guit

vln I

vln II

vla

vc

db

The musical score is arranged in a system with 11 staves. The first seven staves are for woodwinds and brass: flute (fl), oboe (ob), clarinet in Bb (cl Bb), bassoon (bsn), horn (hn), trumpet in Bb (trpt Bb), and trombone (trb). The eighth staff is for percussion (perc). The ninth staff is for guitar (guit), which contains handwritten musical notation including a melodic line with accidentals and a bass line with a 'mf' dynamic marking. The final four staves are for strings: violin I (vln I), violin II (vln II), viola (vla), and double bass (db). The string parts are mostly rests, with some notation in the first measure.

66.

57

Handwritten musical score for orchestra and strings, measures 56-59. The score includes staves for fl, ob, cl Bb, bsn, hn, trpt Bb, tib, perc, guit, vln I, vln II, vla, vc, and db. The music is in 2/4 time with a key signature of one sharp (F#). The score shows various dynamics (p, mf, f, sfp, arco Div., pizz.) and articulations (accents, slurs). The guitar part has a melodic line with a key signature change to two sharps (F#, C#) in measure 58. The string parts have complex rhythmic patterns and dynamics.

66.

fl

ob

cl
Bb

bsn

hn

trpt
Bb

trb

perc

guit

vln I

vln II

vla

vc

db

69

69

69

69.

fl

ob

cl
Bb

bsn

hn

trpt
Bb

trb

mf

perc

guit

vln I

vln II

vla

vc

db

mf

mp

arco

69

70.

♩. = ♩

(75)

fl

ob

cl
Bb

bsn

♩. = ♩

hn

trpt
Bb

trb

Timp.

perc

♩. = ♩

guit

♩. = ♩

vln I

vln II

vla

vc

db

Solo
8va

(75)

mp

72.

(90)

fl *mf* *ff* *mf* *pp*

ob *mf* *ff* *mf* *pp*

cl Bb *mf* *ff* *mf* *pp*

bsn *mf* *ff* *mf*

hn *muted* *f* *mf* *pp*

trpt Bb *cup mute* *f* *mf* *pp*

trb *f* *mf*

perc *Chimes* *ff* *Timp.* *p* *mf*

guit *3/4*

vln I *f* *ff* *mf* *p*

vln II *f* *ff* *mf* *p*

vla *f* *ff* *mf* *p*

vc *f* *ff* *mf*

db *f* *ff* *mf* *mp*

(90)

Handwritten musical score for page 73, featuring woodwinds, brass, percussion, strings, and guitar. The score is written on a system of staves with various musical notations, including notes, rests, and dynamic markings.

Woodwinds:

- fl** (Flute): mf dynamic.
- ob** (Oboe): mf dynamic.
- cl Bb** (Clarinet in B-flat): mp dynamic.
- bsn** (Bassoon): mf dynamic.

Brass:

- hn** (Horn): $open$ and mf dynamics.
- trpt Bb** (Trumpet in B-flat): $open$ and mf dynamics.
- trb** (Trombone): $open$ and mf dynamics.

Percussion:

- Timp.** (Timpani): mf dynamic.
- perc** (Percussion): mf dynamic.

Strings and Guitar:

- guit** (Guitar): mf dynamic.
- vln I** (Violin I): mf dynamic.
- vln II** (Violin II): mf dynamic.
- vla** (Viola): f dynamic.
- vc** (Violoncello): mf dynamic.
- db** (Double Bass): mf dynamic.

Handwritten musical score for page 75, featuring woodwinds, brass, percussion, guitar, and strings. The score is written in 7/8 time and consists of three measures.

Woodwinds:

- fl** (Flute): Treble clef, key signature of one sharp (F#). Notes: Measure 1: quarter note F#4, half note G4, quarter note A4. Measure 2: whole note B4. Measure 3: quarter note A4, half note G4, quarter note F#4. Dynamics: *sfp* (first measure), *mf* (second measure), *sfp* (third measure).
- ob** (Oboe): Treble clef, key signature of one sharp (F#). Notes: Measure 1: quarter note F#4, half note G4, quarter note A4. Measure 2: whole note B4. Measure 3: quarter note A4, half note G4, quarter note F#4. Dynamics: *sfp* (first measure), *mf* (second measure), *sfp* (third measure).
- cl Bb** (Clarinet in Bb): Treble clef, key signature of two flats (Bb). Notes: Measure 1: quarter note Bb3, half note C4, quarter note D4. Measure 2: whole note E4. Measure 3: quarter note D4, half note C4, quarter note Bb3. Dynamics: *sfp* (first measure), *mf* (second measure), *sfp* (third measure). Handwritten note: "8va" above the first measure.
- bsn** (Bassoon): Bass clef, key signature of one sharp (F#). Notes: Measure 1: quarter note F#3, half note G3, quarter note A3. Measure 2: whole note B3. Measure 3: quarter note A3, half note G3, quarter note F#3. Dynamics: *sfp* (first measure), *mf* (second measure), *sfp* (third measure).
- hn** (Horn): Treble clef, key signature of one sharp (F#). Notes: Measure 1: quarter note F#4, half note G4, quarter note A4. Measure 2: whole note B4. Measure 3: quarter note A4, half note G4, quarter note F#4. Dynamics: *sfp* (first measure), *mf* (second measure), *sfp* (third measure).
- trpt Bb** (Trumpet in Bb): Treble clef, key signature of two flats (Bb). Notes: Measure 1: quarter note Bb3, half note C4, quarter note D4. Measure 2: whole note E4. Measure 3: quarter note D4, half note C4, quarter note Bb3. Dynamics: *sfp* (first measure), *mf* (second measure), *sfp* (third measure).
- trb** (Trombone): Bass clef, key signature of one sharp (F#). Notes: Measure 1: quarter note F#3, half note G3, quarter note A3. Measure 2: whole note B3. Measure 3: quarter note A3, half note G3, quarter note F#3. Dynamics: *sfp* (first measure), *mf* (second measure), *sfp* (third measure).

Percussion:

- Timp.** (Timpani): Bass clef. Notes: Measure 1: quarter note C3, half note D3, quarter note E3. Measure 2: whole note F3. Measure 3: quarter note E3, half note D3, quarter note C3. Dynamics: *p* (first measure), *mf* (second measure), *p* (third measure).
- perc** (Percussion): Treble clef. Notes: Measure 1: quarter note G4, half note A4, quarter note B4. Measure 2: whole note C5. Measure 3: quarter note B4, half note A4, quarter note G4. Dynamics: *mf* (first measure), *mf* (second measure), *mf* (third measure).

Guitar:

- guit** (Guitar): Treble clef. Notes: Measure 1: quarter note G4, half note A4, quarter note B4. Measure 2: whole note C5. Measure 3: quarter note B4, half note A4, quarter note G4. Dynamics: *mf* (first measure), *mf* (second measure), *mf* (third measure).


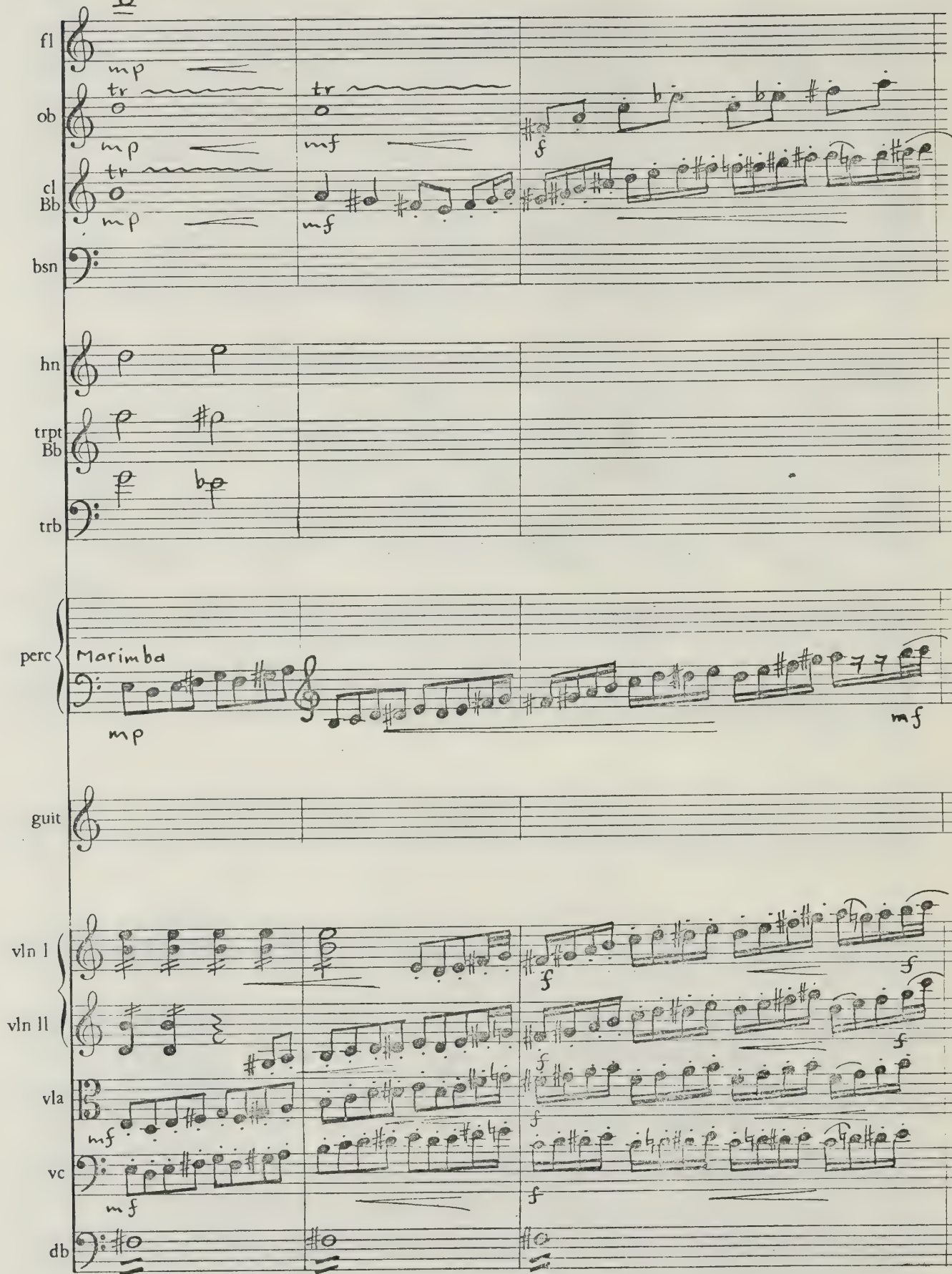
Strings:

- vln I** (Violin I): Treble clef. Notes: Measure 1: quarter note G4, half note A4, quarter note B4. Measure 2: whole note C5. Measure 3: quarter note B4, half note A4, quarter note G4. Dynamics: *mf* (first measure), *mf* (second measure), *mf* (third measure).
- vln II** (Violin II): Treble clef. Notes: Measure 1: quarter note G4, half note A4, quarter note B4. Measure 2: whole note C5. Measure 3: quarter note B4, half note A4, quarter note G4. Dynamics: *mf* (first measure), *mf* (second measure), *mf* (third measure).
- vla** (Viola): Bass clef. Notes: Measure 1: quarter note G3, half note A3, quarter note B3. Measure 2: whole note C4. Measure 3: quarter note B3, half note A3, quarter note G3. Dynamics: *mf* (first measure), *mf* (second measure), *mf* (third measure).
- vc** (Violoncello): Bass clef. Notes: Measure 1: quarter note G3, half note A3, quarter note B3. Measure 2: whole note C4. Measure 3: quarter note B3, half note A3, quarter note G3. Dynamics: *mf* (first measure), *mf* (second measure), *mf* (third measure).
- db** (Double Bass): Bass clef. Notes: Measure 1: quarter note G3, half note A3, quarter note B3. Measure 2: whole note C4. Measure 3: quarter note B3, half note A3, quarter note G3. Dynamics: *mf* (first measure), *mf* (second measure), *mf* (third measure).

Handwritten Annotations:

- Measure 1: "8va" above the clarinet staff.
- Measure 2: "D → C" and "A → Bb" above the percussion staff.

76.

tr 
o

fl *mp*

ob *tr* *o* *tr* *o* *mf*

cl *tr* *o* *mf*

Bb *mp* *mf*

bsn

hn *p* *p*

trpt *p* *#p*

Bb *p* *b*

trb

perc *Marimba* *mp* *mf*

guit

vln I *f*

vln II *f*

vla *mf* *f*

vc *mf* *f*

db

Handwritten musical score for a symphony orchestra. The score is written on multiple staves, including woodwinds (flute, oboe, clarinet, bassoon), brass (horns, trumpet, trombone), strings (violins I and II, viola, violin, cello, double bass), and percussion (chimes). The score includes dynamic markings such as *f*, *sf*, *sfpp*, *p*, and *mp*. A large '5' is written across the woodwind and brass staves, indicating a fifth measure rest for those instruments. The percussion part includes a chime part marked *mp*. The string parts include various articulations and dynamics, with some parts marked *sf* and *p*. The score is written in a handwritten style, with some corrections and annotations visible.

78.

78.

fl

ob

cl Bb

bsn

hn

trpt Bb

trb

Chimes

perc

Marimba

guit

vln I

vln II

vla

vc

db

fl *ff*

ob *ff* *mf*

cl Bb *ff* *mf*

bsn *ff* *f* *f* *f* *f* *f* *f*

hn *ff* *Open*

trpt Bb *ff* *Open* *mf*

trb *ff* *mf*

perc *Chimes* *f*

guit *f*

vln I *ff* *gliss.*

vln II *ff* *gliss.*

vla *ff* *gliss.*

vc *ff* *gliss.*

db *ff*

Molto rit - - - - -

Handwritten musical score for a symphony orchestra. The score includes parts for woodwinds (flute, oboe, clarinet in Bb, bassoon), brass (trumpet in Bb, trombone), percussion (Chimes, guitar), and strings (Violin I, Violin II, Viola, Violoncello, Double Bass). The score features various musical notations, including notes, rests, and dynamic markings such as *f*, *mp*, *p*, *mf*, and *p*. A tempo marking *Molto rit* is present. The guitar part includes a trill (*tr*) and a *loco* marking. The string parts include a *p* (pizzicato) marking and a *loco* marking. The score is written on multiple staves, with some parts marked *H 12*.

Tempo I°

fl

ob

Bdss cl Bb

bsn

mf < f > pp

Tempo I°

hn

trpt Bb

trb

mf < f > pp

Timp

perc

pp

S.D.

Motion in brush

pp

guit

2/4

mf

pp

Tempo I°

vln I

vln II

vla

vc

db

pp

mf

p

mp

fl

ob

Bass cl
Bb

bsn

hn

trpt
Bb

trb

perc

guit

vln I

vln II

vla

vc

db

p *p* *p* *pp* *p*

espress.
mf

Timp.
S.O.

mf

p *mp* *p* *mp* *p* *mp*

fl

ob

Bass cl
Bb

bsn

hn

trpt
Bb

trb

Timp

perc

guit

vln I

vln II

vla

vc

db

p *mp* *f* *ff* *mf*

84.

Handwritten musical score for measures 84-87. The score is written for the following instruments:

- fl (Flute)
- ob (Oboe)
- Bass cl (Bass Clarinet)
- bsn (Bassoon)
- hn (Horn)
- trpt (Trumpet)
- trb (Trombone)
- perc (Percussion)
- guit (Guitar)
- vln I (Violin I)
- vln II (Violin II)
- vla (Viola)
- vc (Violoncello)
- db (Double Bass)

The score includes various musical notations such as notes, rests, dynamics (p, pp, mf, mp, f), and articulation marks. The percussion part includes a section labeled "Timp." and "S.D." (Snare Drum) with "sticks." written above. The guitar part features complex chordal textures. The string section (vln I, vln II, vla, vc, db) provides harmonic support with various rhythmic patterns and dynamics.

147

85.

fl

ob

Bass cl
Bb

bsn

hn

trpt
Bb

trb

Timp.

perc

S.D.

guit

vln I

vln II

vla

vc

db

mp

pp

f

mf

Pizz.

H 12

147 mp

86.

Molto rit

fl

ob

Bass cl
Bb

bsn

hn

trpt
Bb

trb

perc

guit

vln I

vln II

vla

vc

db

p

pp

ppp

Molto rit

chimes

mp

H7

H12

H6

8

f

Allegro Moderato

III

87.

$\text{♩} = \text{c. } 130.$

fl *mf*

ob

cl
Bb

bsn

hn

trpt
Bb

trb

perc Triangle
p

guit

Allegro Moderato

$\text{♩} = \text{c. } 130.$

Pizz.

vln I *f*

vln II *f*

vla *f*

vc *f*

db

fl

ob

cl
Bb

bsn

hn

trpt
Bb

trb

perc
Triangle

guit

vln I

vln II

vla

vc

db

Rehearsal mark 10. The score includes staves for woodwinds (flute, oboe, clarinet Bb, bassoon), brass (horn, trumpet Bb, trombone), percussion (triangle), guitar, strings (violin I, violin II, viola, cello), and double bass. The guitar part features triplets and dynamic markings (p, f, ff). The string parts have dynamic markings (mp, p).

10

fl

ob

cl
Bb

bsn

hn

trpt
Bb

trb

perc
Triangle
p

guit
f mf

vln I
p

vln II
p

vla
p

vc
p

db

10

90.

90.

$d = d.$

(17)

fl

ob

cl
Bb

bsn

hn

trpt
Bb

trb

perc

guit

p_{mp}

$d = d.$

vln I

vln II

vla

vc

db

mp

mp

w.B. mp

arco
mp

arco
mp

17

fl

ob

cl
Bb

bsn

hn

trpt
Bb

trb

perc

guit

vln I

vln II

vla

vc

db

Handwritten annotations:

- fl: 3 (above first staff), p (below first staff), p (below second staff)
- hn: 7 (above staff), mf (below staff), \Rightarrow (arrow pointing to staff)
- guit: f (below staff)
- vln I: p (below staff)
- vln II: p (below staff)
- vla: 7 (above staff), mf (below staff), \Rightarrow (arrow pointing to staff)
- vc: 7 (above staff), mf (below staff), \Rightarrow (arrow pointing to staff)
- db: 7 (above staff), mf (below staff), \Rightarrow (arrow pointing to staff)

Handwritten musical score for a symphony orchestra, measures 77-82. The score includes staves for Flute (fl), Oboe (ob), Clarinet in Bb (cl Bb), Bassoon (bsn), Horn (hn), Trumpet in Bb (trpt Bb), Trombone (trb), Percussion (perc), Guitar (guit), Violin I (vln I), Violin II (vln II), Viola (vla), Violoncello (vc), and Double Bass (db). The music is in 2/4 time, with a key signature of one flat (Bb). The score shows various musical notations including notes, rests, dynamics (pp, mp, p), and articulation marks.

Handwritten musical score for a symphony orchestra. The score is written on multiple staves, each labeled with an instrument or section. The instruments and sections included are:

- fl (flute)
- ob (oboe)
- cl Bb (clarinet in B-flat)
- bsn (bassoon)
- hn (horn)
- trpt Bb (trumpet in B-flat)
- trb (trombone)
- perc (percussion)
- guit (guitar)
- vln I (violin I)
- vln II (violin II)
- vla (viola)
- vc (violin)
- db (double bass)

The score features various musical notations, including notes, rests, and dynamic markings such as *mf* (mezzo-forte) and *p* (piano). The notation is handwritten and includes many accidentals (sharps, flats, naturals) and articulation marks. The score is organized into measures, with some measures containing multiple notes or rests. The overall style is that of a handwritten musical manuscript.

(46)

fl *sfp* *pp*

ob *sfp* *pp*

cl Bb *sfp* *pp*

bsn *sfp* *pp*

hn *sfp* *pp*

trpt Bb *sfp* *pp*

trb *sfp* *pp* >

perc

guit *mf* *f*

w. 8.

vln I *sfp* *ppp*

vln II *sfp* *ppp*

vla *sfp* *ppp*

vc *sfp* *ppp*

db *pp* *ppp* *mf*

Pizz. *mf*

Pizz. *mf*

(46)

38.

52

$\text{♩} = \text{♩}$

fl mp

ob mp

cl Bb mp

bsn

hn

trpt Bb

trb

perc

w. B.

guit

mf

Pont.

Ord.

vln I

vln II

vla

vc

db

$\text{♩} = \text{♩}$

52

fl

ob

cl
Bb

bsn

hn

trpt
Bb

trb

perc

guit

vln I

vln II

vla

vc

db

p

Pont.

ord.

mf

Detailed description: This is a page of a musical score, page 99. It features a woodwind section with flutes (fl), oboes (ob), clarinets in B-flat (cl Bb), and bassoons (bsn). The woodwinds are playing a melodic line starting with a rest, followed by a quarter note, and then a series of eighth notes. The oboe and flute parts are marked with a piano (*p*) dynamic. The woodwind section is followed by a brass section with horns (hn), trumpet in B-flat (trpt Bb), and trombone (trb). The brass section is empty. Below the brass section is a percussion section (perc) consisting of two staves, also empty. The guitar (guit) part is the only instrument in the lower section with a melodic line. It starts with a rest, followed by a quarter note, and then a series of eighth notes. The guitar part is marked with a mezzo-forte (*mf*) dynamic. The guitar part is followed by a string section with violins I (vln I), violins II (vln II), viola (vla), violin (vc), and double bass (db). The string section is empty.

Handwritten musical score for a full orchestra and guitar. The score is divided into two systems, each with a tempo marking "Accel" (Accelerando) indicated by a dashed line.

First System:

- Flute (fl):** Starts with a wavy line and a *p* dynamic. Later, *bp* and *mf* dynamics are marked.
- Oboe (ob):** Starts with *bp* and *mf* dynamics.
- Clarinet/Bassoon (cl Bb):** Starts with *p* dynamic.
- Bassoon (bsn):** Starts with *bp* and *mf* dynamics.
- Horn (hn):** Starts with *p* dynamic.
- Trumpet/Bassoon (trpt Bb):** Starts with *mf* dynamic.
- Trumpet (trb):** Starts with *p* dynamic.
- Perception (perc):** Indicated by a bracket on the left.

Second System:

- Guitar (guit):** Starts with *p* dynamic.
- Violin I (vln I):** Starts with *p* dynamic.
- Violin II (vln II):** Starts with *p* dynamic.
- Viola (vla):** Starts with *p* dynamic.
- Violoncello (vc):** Starts with *p* dynamic.
- Double Bass (db):** Starts with *p* dynamic.

The score includes various musical notations such as notes, rests, and dynamic markings (*p*, *mf*, *bp*). The "Accel" markings are placed above the staves for the flute, guitar, and violin I parts.

102. 72

fl *sfz*

ob *sfz*

cl Bb *sfz*

bsn *sfz*

hn *sfz*

trpt Bb *sfz*

trb *sfz*

perc

guit *sfz*

vln I *sfz*

vln II *sfz*

vla *sfz*

vc *sfz*

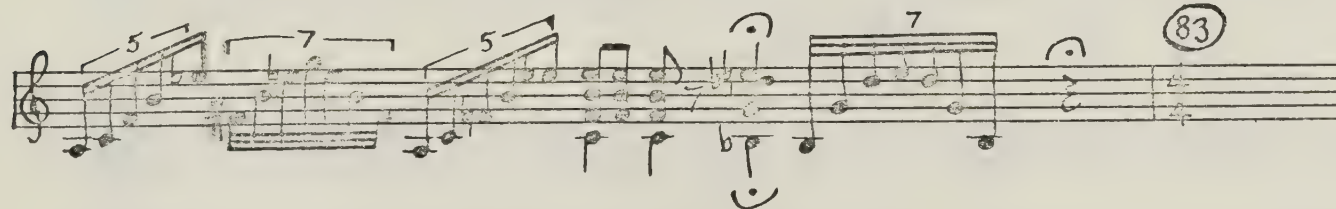
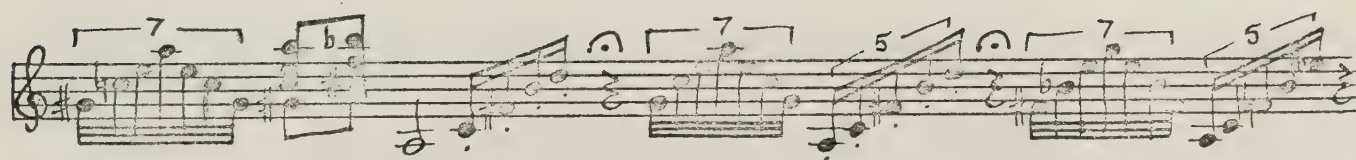
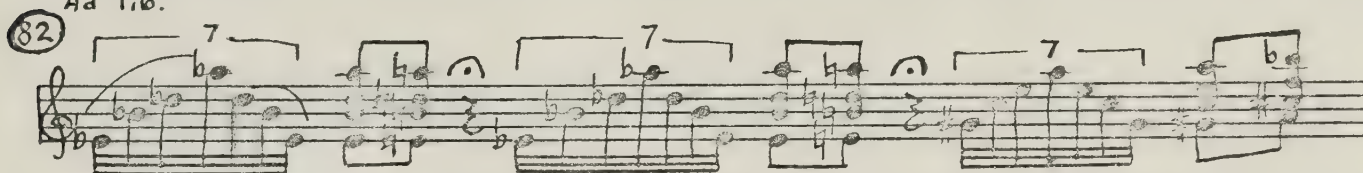
db *sfz*

72

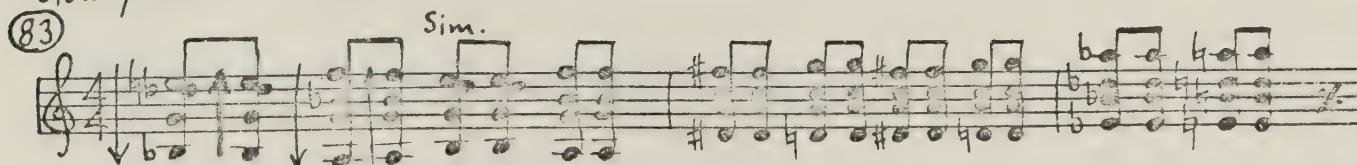


Senza misura

Ad lib.



Slowly



fl

ob

cl
Bb

bsn

hn

trpt
Bb

trb

perc

guit

vln I

vln II

vla

vc

db

The musical score is for page 104, marked with rehearsal mark 90. It features a full orchestral and guitar ensemble. The woodwind section includes flute (fl), oboe (ob), clarinet in B-flat (cl Bb), and bassoon (bsn). The brass section includes horn (hn), trumpet in B-flat (trpt Bb), and trombone (trb). The percussion (perc) is represented by a bracketed staff. The guitar (guit) part is written in treble clef with a key signature of one flat (B-flat) and a 4/4 time signature, featuring complex rhythmic patterns with many beamed sixteenth and thirty-second notes, and repeat signs. The string section includes Violin I (vln I), Violin II (vln II), Viola (vla), Violoncello (vc), and Double Bass (db). The strings are mostly silent, with some notes appearing in the final measure of the page.

105.

⑩ Very Fast

Handwritten musical score for a 105-measure piece, marked "Very Fast". The score includes staves for various instruments and vocal parts, with dynamic markings and performance instructions.

Instrumentation and Dynamics:

- fl** (Flute): *mf* < *f*, *rit.*, *tr*, *trm*
- ob** (Oboe): *mp*
- cl Bb** (Clarinet Bb): *f*
- bsn** (Bassoon): *f*
- hn** (Horn): *f*, *p*
- trpt Bb** (Trumpet Bb): *f*, *p*
- trb** (Trombone): *f*, *p*
- perc** (Percussion): *Timp.*
- guit** (Guitar): *Very Fast*, *ff*, *rit.*
- vln I** (Violin I): *rit.*
- vln II** (Violin II): *rit.*
- vla** (Viola): *rit.*
- vc** (Vocal): *mf* >
- db** (Double Bass): *mf* >

Performance Instructions:

- rit.* (Ritardando) is indicated at the end of the score for the Flute, Violin I, Violin II, Viola, and Guitar.
- tr* (Trill) and *trm* (Trill) are marked for the Flute.
- ff* (Fortissimo) is marked for the Guitar.
- mf* (Mezzo-forte) and *p* (Piano) are marked for various instruments.
- f* (Forte) is marked for the Clarinet, Bassoon, Horn, Trumpet, and Trombone.

A tempo

106.

[illegible]

A tempo

Handwritten musical score for a piece titled "A tempo". The score is written for six instruments: guitar, violin I, violin II, viola, voice, and double bass. The key signature is one sharp (F#), and the time signature is 4/4. The tempo marking "A tempo" is written above the violin I staff. The score is divided into three measures. The first measure shows the guitar playing a whole note chord (F#4, C#5, G#4, F#4) and the violin I playing a whole note chord (F#4, C#5, G#4, F#4). The second measure shows the guitar playing a whole note chord (F#4, C#5, G#4, F#4) and the violin I playing a whole note chord (F#4, C#5, G#4, F#4). The third measure shows the guitar playing a whole note chord (F#4, C#5, G#4, F#4) and the violin I playing a whole note chord (F#4, C#5, G#4, F#4). The score includes dynamic markings such as *mf* (mezzo-forte) and *Pizz.* (Pizzicato). The violin I and II parts are written in treble clef, the viola in alto clef, the voice in bass clef, and the double bass in bass clef. The guitar part is written in treble clef. The score is a handwritten manuscript on aged paper.

101

101

This musical score page, numbered 108, contains staves for the following instruments: fl (flute), ob (oboe), cl Bb (clarinet in B-flat), bsn (baritone saxophone), hn (horn), trpt Bb (trumpet in B-flat), trb (trombone), perc (percussion), guit (guitar), vln I (violin I), vln II (violin II), vla (viola), vc (violin), and db (double bass). The score is divided into four measures. The woodwinds and brass sections have rests in the first two measures. The bsn part begins in the third measure with a triplet of eighth notes (F4, G4, A4) beamed together, followed by another triplet (Bb4, A4, G4), and then a quarter note (F4) and an eighth note (E4) beamed together. The hn, trpt Bb, and trb parts have rests in the first two measures. In the third measure, they play a half note (F4) with a forte (f) dynamic marking. In the fourth measure, they play a half note (F4) with a sfz (sforzando) dynamic marking. The perc part has rests in all four measures. The guit part begins in the first measure with a quarter note (F4) and a quarter note (G4) beamed together, followed by a quarter note (A4) and a quarter note (Bb4) beamed together. In the second measure, it plays a half note (F4) and a half note (G4) beamed together. In the third measure, it plays a half note (F4) and a half note (G4) beamed together. In the fourth measure, it plays a half note (F4) and a half note (G4) beamed together. The vln I, vln II, vla, and vc parts have rests in the first two measures. In the third measure, they play a half note (F4) and a half note (G4) beamed together. In the fourth measure, they play a half note (F4) and a half note (G4) beamed together. The db part has rests in all four measures.

fl

ob

cl Bb

bsn

mp

hn

trpt Bb

trb

perc

guit

vln I

vln II

vla

vc

db

fl

ob

cl
Bb

bsn

hn

trpt
Bb

trb

perc

guit

vln I

vln II

vla

vc

db

arco Sul pont.
pp

arco Sul pont.
pp

arco Sul pont.
pp

arco Sul pont.
pp

pp

111

fl

ob

cl
Bb

bsn

mp

hn

trpt
Bb

trb

perc

guit

vln I

vln II

vla

vc

db

Handwritten musical score for page 111. The score includes staves for woodwinds (flute, oboe, clarinet Bb, bassoon), brass (horn, trumpet Bb, trombone), percussion, guitar, and strings (violin I, violin II, viola, violoncello, double bass). The woodwinds and guitar have melodic lines with triplets and slurs. The brass instruments have dynamic markings (sfz, pp) and crescendo/decrescendo hairpins. The percussion staff shows a 3/4 time signature and a 4/4 time signature. The string section is mostly silent, indicated by a large triangle.

111

fl

ob

cl Bb

bsn

hn

trpt Bb

trb

perc

guit

vln I

vln II

vla

vc

db

fl

ob

cl
Bb

bsn

hn

trpt
Bb

trb

perc

guit

vln I

vln II

vla

vc

db

The musical score is arranged in a standard orchestral format. The woodwind section (flute, oboe, clarinet in Bb, bassoon) and brass section (horn, trumpet in Bb, trombone) are in the upper staves. The percussion section is in the middle. The guitar is in the lower middle. The string section (violin I, violin II, viola, violoncello, double bass) is in the bottom staves. The score is in 4/4 time and features a variety of musical notations including eighth notes, quarter notes, half notes, and rests. There are several dynamic markings such as *f* (forte) and *sf* (sforzando). There are also articulation marks like accents and slurs. The key signature has one flat (Bb). The page number 112 is in the top right corner.

113.

rit... $d = d.$ $atempo$
b p (121) b p $4p.$

fl p mp f

ob mp d $\#d$ f

cl f p p mp d $\#d$ f

Bb f p p mp d $\#d$ f

bsn f p p mp d $\#d$ f

hn mp f

trpt mp f

Bb mf f

trb mf f

perc $w.B.$ f

guit f mf f

vln I f mp f

vln II f mp f

vla f mp f

vc $4p$ f mp f

db $Pizz.$ mf f

Handwritten musical score for page 114, featuring various instruments. The score is written in 4/4 time and includes dynamic markings such as *mp* (mezzo-piano) and *p* (piano).

The instruments and their parts are:

- fl (flute)
- ob (oboe)
- cl Bb (clarinet in B-flat)
- bsn (bassoon)
- hn (horn)
- trpt Bb (trumpet in B-flat)
- trb (trombone)
- perc (percussion)
- guit (guitar)
- vln I (violin I)
- vln II (violin II)
- vla (viola)
- vc (cello)
- db (double bass)

The score includes various musical notations, including notes, rests, and dynamic markings. The *mp* marking is present at the bottom of the page, and the *p* marking is present near the end of the violin I and cello parts.

115.

(128)

Poco rit. - - - - -

fl

ob

cl
Bb

bsn

hn

trpt
Bb

trb

perc

Poco rit. - - - - - *espress.* - -

guit

mf

mf *fp*

Poco rit. - - - - -

vln I

vln II

vla

vc

db

(128)

Handwritten musical score for a symphony orchestra and guitar. The score is divided into two systems. The first system includes woodwinds (flute, oboe, clarinet in Bb, bassoon, horn, trumpet in Bb, trombone), percussion (timpani), and strings. The second system includes guitar, violin I, violin II, viola, violoncello, and double bass. The score features various musical notations including dynamics (p, mp, f, sfz), articulation (accents, slurs), and performance instructions (ad lib., sul pont., pizz., arco). Tempo markings include "a tempo" and "Accel...". The guitar part has a key signature of one sharp (F#) and a time signature of 4/4.

117.

(142) Tempo I°

fl *ff* *p* *f* *mp*

ob *ff* *p* *f* *mp*

cl Bb *ff* *p* *f* *mp*

bsn *ff* *p* *f* *mp*

hn *ff* *p* *f* *mp*

trpt Bb *ff* *p* *f* *mp*

trb *ff* *p* *f* *mp*

perc *Temp.* *f* *mp*

w.B. *f*

guit *Tempo I°*

vln I *p* *f* *mp*

vln II *p* *f* *mp*

vla *p* *f* *mp* *Pizz.*

vc *p* *f* *mp* *Pizz.*

db *p* *f* *mp* *Pizz.*

(142)

fl

pp mp mf f

ob

pp mp mf f

cl Bb

pp mp mf f

bsn

pp mp mf f

hn

pp mp mf f

trpt Bb

pp mp mf f

trb

pp mp mf f

perc

guit

3 3 3 3

vln I

pp mp mf f

vln II

pp mp mf f

vla

pp mp mf f

vc

pp mp mf f

db

pp mp mf f

f Pizz.

Handwritten musical score for a symphony orchestra and guitar. The score includes staves for Flute (fl), Oboe (ob), Clarinet in Bb (cl Bb), Bassoon (bsn), Horn (hn), Trumpet in Bb (trpt Bb), Trombone (trb), Percussion (perc), Guitar (guit), Violin I (vln I), Violin II (vln II), Viola (vla), Violoncello (vc), and Double Bass (db). The music is in 4/4 time with a key signature of one sharp (F#). The score shows a crescendo leading to a fortissimo (ff) section, followed by a dynamic shift to mezzo-piano (mp) and piano (p). The guitar part features triplet figures. The percussion part includes a snare drum roll and a cymbal crash.

Handwritten musical score for "The Rose Tree" (March). The score is in 4/4 time and includes dynamic markings such as *mf*, *ff*, and *p*. The instruments listed are:

- fl (Flute)
- ob (Oboe)
- cl Bb (Clarinet in B-flat)
- bsn (Bassoon)
- hn (Horn)
- trpt Bb (Trumpet in B-flat)
- trb (Trombone)
- Timp (Timpani)
- perc (Percussion)
- guit (Guitar)
- vln I (Violin I)
- vln II (Violin II)
- vla (Viola)
- vc (Violoncello)
- db (Double Bass)

The score is divided into four measures. The first measure shows the initial entry of the melody in the woodwinds and strings. The second measure continues the melody with some instrumental changes. The third measure features a strong fortissimo (*ff*) section. The fourth measure concludes the piece with a final chord and a repeat sign.

121.

fl *p* *mf* *p* *p*

ob *p* *mf* *p* *p*

cl *p* *mf* *p* *p*

Bb *p* *mf* *p* *p*

bsn *p* *mf* *p* *p*

hn *p* *p* *p* *p*

trpt *p* *p* *p* *p*

Bb *p* *p* *p* *p*

trb *p* *p* *p* *p*

perc *w.B.*

guit *f* *3* *3* *3* *3*

vln I *p* *mf* *p* *mp* *f*

vln II *p* *mf* *p* *mp* *f*

vla *p* *mf* *p* *mp* *f*

vc *p* *mf* *p* *mp* *f*

db *p* *mf* *p* *mp* *f*

123.

Handwritten musical score for a symphony orchestra, featuring various instruments and their parts. The score is written in a single system with multiple staves.

Instruments and Parts:

- fl** (Flute): *mf*, *3* (triple), *ff*
- ob** (Oboe): *mf*, *3* (triple), *ff*
- cl** (Clarinet): *mf*, *3* (triple), *ff*
- Bb** (Bassoon): *mf*, *3* (triple), *ff*
- bsn** (Bassoon): *mf*, *3* (triple), *ff*
- hn** (Horn): *mf*, *3* (triple), *ff*
- trpt** (Trumpet): *mf*, *3* (triple), *ff*
- Bb** (Bassoon): *mf*, *3* (triple), *ff*
- trb** (Trombone): *mf*, *3* (triple), *ff*
- Timp.** (Timpani): *Secco*
- perc** (Percussion): *Triangle*
- guit** (Guitar): *ff*
- vln I** (Violin I): *mf*, *Div.*, *Ord. Pizz.*, *arco*
- vln II** (Violin II): *mf*, *Div.*, *Ord. Pizz.*, *arco*
- vla** (Viola): *mf*, *Div.*, *Ord. Pizz.*, *arco*
- vc** (Violoncello): *mf*, *Div.*, *Pizz.*, *arco*
- db** (Double Bass): *mf*, *ff*

Handwritten Annotations:

- mf* (mezzo-forte)
- ff* (fortissimo)
- ffz* (fortissimo zingando)
- Secco* (dry)
- Triangle* (handwritten note)
- Div.* (divisi)
- Ord. Pizz.* (Ordinary Pizzicato)
- arco* (arco)
- Pizz.* (Pizzicato)

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